

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 62.—No. 32.

SATURDAY, AUGUST 9, 1884.

PRICE { 4d. Unstamped.
6d. Stamped.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate patronage of
Her Most Gracious Majesty the QUEEN and the Royal Family.
President—The Right Hon. the Earl of DUDLEY.
Principal—Professor Sir GEORGE A. MACFARREN.

The MICHAELMAS TERM will commence on MONDAY, September 22nd, and terminate on SATURDAY, December 20th.

Candidates for admission (bringing music they can perform) may be examined at the Institution on Saturday, Sept. 20th, at Eleven o'clock.

By order, JOHN GILL, Secretary.

Royal Academy of Music,
Tenterden Street, Hanover Square, W.

PHILHARMONIC SOCIETY, St JAMES'S HALL.—SEVENTY-THIRD SEASON, 1885.—Patroness, THE QUEEN. Conductor, Sir ARTHUR SULLIVAN. Honorary Directors: W. H. Cummings, Esq., Charles Gardner, Esq., Dr Gladstone, Oliver May, Esq., George Mount, Esq., Charles E. Stephens, Esq. Dates of Concerts: Feb. 26, March 12 and 26, April 22, May 6 and 20.

Hon. Sec., FRANCESCO BERGER, Esq.

PHILHARMONIC SOCIETY.—A PRIZE OF TWENTY GUINEAS is offered by the Directors for the BEST CONCERT OVERTURE. A Copy of Conditions may be obtained by sending stamped, addressed Envelope to the Hon. Sec., at his residence—6, York Street, Portman Square, London, W.

LONDON CONSERVATOIRE OF MUSIC.

Principal—Mr LANSDOWNE COTTELL.

The NEW BUILDING and LADIES' RESIDENT Department now open, facing Portchester Square, near the Royal Oak Railway Station, W., unsurpassed for appointments and facilities for study.

The Conservatoire offers the Highest Class practical Education, Singing, Piano, Violin, &c., from £1 1s. the Term commencing any day. Free Scholarships and Introductions awarded for the encouragement of talent. Concerts, Orchestra, and Choir weekly. Prospectus—Hon. Sec., 1, WESTBOURNE PARK, Royal Oak, W.

CHARLES LANE HUTCHINGS,

OF

BLENHEIM HOUSE, BLENHEIM STREET, NEW BOND ST.,
MUSIC PUBLISHER,

HEREBY GIVES PUBLIC NOTICE that the late firm of HUTCHINGS & ROMER having been dissolved on the 30th April, 1884, he has no connection with the person trading under the name of the late firm. Mr HUTCHINGS acquired by purchase at the sale of the effects of Hutchings & Romer many of the valuable Copyrights, and is prepared to supply them to the Trade and Public generally. The copyrights purchased include, amongst others, the operas *MARITANA*, *LURLINE*, *ROSE OF CASTILLE*, &c., &c., and a great many of Signor TITO MATTEI'S Popular Compositions, Lists of which may be had on application.

OBSERVE THE ADDRESS—

HUTCHINGS & CO.,

BLENHEIM HOUSE, BLENHEIM STREET, NEW BOND STREET,
LONDON, W.

MR JAMES PECK, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a Steward at Concerts, or in any capacity connected with Musical matters, such as Music Copyist, &c.

36, Southampton Street, Strand, W.C.

A GENTLEMAN (25) wishes to STUDY THE ORGAN, CHOIR-TRAINING, and COMPOSITION under an Organist with a Country Practice. Address—"Z. Q." care of Willing's Newspaper Advertising Offices, 125, Strand, London, W.C.

"LOVE-LIGHT."

(In A minor and G minor.)

LOVE-LIGHT, Music by J. MORTIMER ADYE, Words by MIRIAM ROSS, now singing at the leading Public Concerts. Price 4s.
London: ENOCH & SONS, 19 Holles Street, W.

MESSRS HUTCHINGS & ROMER beg to announce to the Music Trade and the Public that they have just published NEW and CHEAP EDITIONS of the following important Works:—

LOYAL RESPONSES, containing 40 of the last compositions of the late FRANCES RIDLEY HAVERGAL, will now be issued in strong paper covers at 2s. 6d. net, and in cloth, 4s. net.

THE ORGANIST'S CONTEMPORAINS. 37 Numbers now out, 2s. net. Each number contains 25 pieces for the Organ or Harmonium, will be published in books containing six numbers, in strong paper covers, at 8s. net.

MOORE'S IRISH MELODIES, arranged by Sir JOHN STEVENSON, Mus.Doc., and Sir H. R. BISHOP. The only complete edition, formerly published at One Guinea, will now be issued in strong paper covers, at 2s. 6d. net, and in cloth gilt, 4s. net.

LODER'S VIOLIN SCHOOL, formerly published at 12s. net, is now issued at 4s. net.

LAYLAND'S MODERN PIANOFORTE SCHOOL. This popular work, hitherto 6s., will now be issued at 4s. Half-price, 2s.

LAYLAND'S HARMONIUM TUTOR, reduced from 5s. to 3s., at half-price, 1s. 6d.

CRIVELLI'S COMPLETE ART OF SINGING, hitherto published at One Guinea, will be reduced to 12s. net.

ROMER'S SCHOOL OF SINGING will be reduced from 10s. 6d. to 5s. Half-price 2s. 6d.

RISELEY'S ELEMENTS OF MUSIC. Used at the College, Cheltenham. Hitherto published at 2s. net, will be issued at 1s. net.

NEW TRANPOSED EDITIONS OF POPULAR SONGS.

AT NOONTIDE; Lady ARTHUR HILL, 4s.—Answer to "In the Gloaming." This popular song may now be had in A flat for mezzo-soprano.

EILEEN ALANNAH (in A flat), by J. R. THOMAS, 4s. This popular song is just published in F, for contralto or bass voices.

GOOD-BYE, SWEETHEART; J. L. HATTON, 4s. New Edition (just published), in B flat, for contralto or bass voices.

IN THREE I TRUST; HANDEL, 4s. New Edition, in F, for mezzo-soprano or baritone. "An exquisite melody, by Handel, wedded to the inspired verse of the late Frances Ridley Havergal."

LOVING ALL ALONG; FRANCES RIDLEY HAVERGAL, 3s. New Edition for mezzo-soprano or baritone, 3s.

SONG OF LOVE (words by F. R. HAVERGAL); F. ABT, 4s. New Edition for contralto or bass, 4s.

A MERRY CHRISTMAS, by FRANCES RIDLEY HAVERGAL.

DREAM SINGING

ONE BY ONE

THE PILGRIM'S SONG

RESTING

WHOM, HAVING NOT SEEN, WE LOVE

MISS HAVERGAL'S SIX SACRED SONGS.

No. 1. TELL IT OUT 1s. 6d.

" 2. ONLY FOR THEE 1s. 6d.

" 3. BREATHE THE WAVE 1s. 6d.

" 4. GOLDEN HARPS 1s. 6d.

" 5. PRECIOUS BLOOD OF JESUS 1s. 6d.

" 6. WORTHY THE LAMB 1s. 6d.

HUTCHINGS & ROMER,

9, CONDUIT STREET, REGENT STREET, W.

FOR SALE.—An Excellent VIOLIN, of PIETRO MAGGINI—1877, Brescia.—Please address to WILH. DUREN, Bonn-on-the-Rhine.

NEW VIOLIN MUSIC.

EVENING SONG, for Violin and Pianoforte .. 3/-

LIEBESLIED, for Violin and Pianoforte .. 3/-

(A Violoncello part to "Liebeslied," in lieu of Violin, 6d. net.)

Composed by

ARTHUR LE JEUNE.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

TWO SONGS BY FREDERICK F. ROGERS.

I KNOW NOT YET price 4/-

(Words by G. CLIFTON BINGHAM.)

OVERLEAF price 4/-

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

RICORDI'S MOST FAMOUS SONGS.

ASK ME NO MORE. By Tosti, the composer of the immensely popular songs, "For Ever and for Ever," "Good-bye," "That Day," "Let it be soon," &c.

A DREAM OF PEACE. By C. PINSUTI. "A Dream of Peace" is the most easy, melodious, and successful ballad by the eminent composer of "Sleep on, dear love," "Queen of the Earth," "For You and Me," "Thy name alone."

THE LAST DREAM. By F. H. COWEN.

THE DEVOUT LOVER, By Miss M. WHITE.

MY HEART AND I. By L. CARACCILOLO.

Published in keys suitable to all voices. 2s.
RICORDI, 265, Regent Street, W.

JUST PUBLISHED. F. H. COWEN'S NEW SONG,

ALONG THE SHORE. Words by CLIFTON BINGHAM.

ALONG THE SHORE. Music by F. H. COWEN.

Composed for and sung by Miss ANNA WILLIAMS.
Published in Four Keys. Net, 2s.
RICORDI, 265, Regent Street, W.

TOSTI'S TWENTY MELODIES, with Italian and English Words. An elegant volume, containing some of the most celebrated melodies by this popular composer.

Published in two keys. Paper, 5s. net; bound, 7s. net.
RICORDI, 265, Regent Street, W.

THE LATE GEORGE WALLIS.

THE Friends of the late GEORGE WALLIS ("John"), who died on the 29th April last, after a service of over Forty Years in the firms of Lender & Cook and Lamborn Cook, have received an intimation that several members of the Musical Profession are desirous of marking their appreciation of the attention shown by Mr Wallis, during his long career as Music Assistant, by subscribing a small sum for the BENEFIT of his WIDOW.

Mr STANLEY LUCAS, 84, New Bond Street;

Mr WILLIS, at Messrs CHAPPELL & Co.'s, 50, New Bond Street.

Have kindly consented to receive Donations. Contributions to the Fund are respectfully solicited, and will be acknowledged with many thanks.

SUBSCRIPTIONS RECEIVED:

Mr Lamborn Cook ...	£5 0 0	Miss Ferrari ...	£0 10 6
Duncan Davison & Co. ...	1 0 0	Walter Bache, Esq. ...	0 5 0
H. C. Lunn, Esq. ...	0 10 6	Charles Gardner, Esq. ...	0 5 0
W. Dorrell, Esq. ...	0 10 0	Messrs Chappell & Co. ...	5 0 0
Stanley Lucas, Esq. ...	0 15 0	Messrs Novello & Co. ...	2 2 0
Mrs Stanley Lucas ...	0 7 6	J. W. ...	0 10 6
A Friend ...	0 5 0	J. C. ...	0 2 6
C. J. Deane, Esq. ...	0 2 6	Buffes ...	0 2 6
W. H. Cummings, Esq. ...	0 10 6	Sundry Friends ...	0 6 0
H. Lazarus, Esq. ...	0 10 0	T. Pettit, Esq. ...	0 10 0
W. Dorrell, Esq. ...	0 10 0	Various small amounts ...	5 0 0
Mrs Bacon (Miss Poole) ...	1 1 0	H. V. ...	0 2 6
Sir J. Benedict ...	0 10 0		

Subscribers are requested kindly to send their contributions to the Treasurers, as the list will shortly be closed.

Now Ready.

THE MUSICAL YEAR, 1883.

A RECORD OF NOTEWORTHY MUSICAL EVENTS IN THE UNITED KINGDOM, WITH A REPRINT OF CRITICISMS ON MANY OF THEM.

BY

JOSEPH BENNETT.

Crown 8vo, price 6s.

London: NOVELLO, EWER & Co.

"Under the title of 'The Musical Year, 1883,' Mr Joseph Bennett has reprinted his articles on the leading musical events of the past year, which originally appeared in the *Daily Telegraph*. It is long since a more thoroughly enjoyable volume has come under our notice. Mr Bennett's opinions will always be received, even by those who differ from them, with the respect due to an earnest thinker and a most conscientious and honest critic; while as regards his style he is *facile princeps* among all writers on music in this country. Such articles as his obituary notice of Richard Wagner, his critiques on Bruch's *Odysses*, Mackenzie's *Colomba*, and Dvorak's *Stabat Mater*—to cite but a few out of many equally good—well deserve preservation in a more accessible form than the files of a newspaper. But the whole book is so full of charm as to render it difficult to specify single portions without implied injustice to the rest. In one respect we think it might have been improved. With a few conspicuous exceptions, the Crystal Palace Saturday Concerts are not noticed at all, except with a line or two recording the specialities of the programmes. In addition to Mr Bennett's articles, notes are given of the principal suburban and provincial musical events of the year."—*Athenaeum*, May 3rd.

"O LADY, LEAVE THY SILKEN THREAD." New Song by IGNAZ GIBSONE (poetry by TOM HOOD). Price 4s.—London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

ESTABLISHED 1851.

BIRKBECK BANK,

SOUTHAMPTON BUILDINGS, CHANCERY LANE.

CURRENT ACCOUNTS opened according to the usual practice of other Bankers, and Interest allowed on the minimum Monthly Balances when not drawn below £25. No commission charged for keeping Accounts, unless under exceptional circumstances.

The Bank also receives money on Deposit at THREE PER CENT INTEREST, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

THE BIRKBECK BUILDING SOCIETY'S Annual Receipts exceed FIVE MILLIONS.

HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH, with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH, with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

Southampton Buildings, Chancery Lane.

Just Published.

HIS FOOTSTEPS. Song. Words by Mrs BARRETT. Music composed by LILAS SPONTINI. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

LAMENT on the Death of His Royal Highness the late DUKE OF ALBANY. Composed for the Pianoforte by LILLIE ALBRECHT. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"A Lament on the Death of H.R.H. the late Duke of Albany," composed for the pianoforte by Miss Lillie Albrecht, has just been published by Duncan Davison & Co., and accepted by Her Majesty the Queen and their Royal Highnesses the Princess Christian and Princess Louise. This timely piece takes the form of a pathetic melody, played with the right hand, the left accompanying in the treble, then repeated with graceful *arpeggio* chords for both hands. It is not difficult to play, but unquestionably effective and appropriate in character."

—*Sunday Times*.

"This opportune little piece which has been accepted by the Queen consists of four pages only, and presents no difficulty to the performer; but it is very graceful and replete with feeling. I can recommend it with the assurance that my opinion will be generally endorsed."—*Lady's Pictorial*.

"This new piece is by the clever lady pianist whose compositions have frequently found favourable notice. It is expressive, although simple in its main theme, which is first given out plainly, and afterwards with more extended harmonic treatment."—*Illustrated London News*.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER & Co.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Depot for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VILLIAME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

GOLDEN DREAMS.

SONG.

WORDS BY J. STEWART.

Music by

J. L. HATTON.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Where may be obtained,

Composed by J. L. HATTON, "A LONG GOOD NIGHT TO THEE," 3s.; "THE RETURN," 3s.; and "THE GOOD SHIP ROVER," 3s.

Just Published.

B E W A R E !

PART SONG, with

BARYTONE SOLO.

Words from the German by LONGFELLOW.

Music by

WALTER C. HAY.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

MARIO.

"From Personal Recollections of Grisi and Mario." No. 19.*

In the month of November, 1873, Mario, accompanied by his eldest and youngest daughters, Rita and Clelia, and their governess, Miss Gütermann, left London for Frankfort. The marriage of his second daughter, Cecilia, with Mr Godfrey Pearse had taken place in February, 1872. Leaving his three travelling companions at Frankfort, he preceded them to Rome to secure apartments for them there. It had long been a cherished desire with him to visit the famous city. He was an archaeologist at heart; such a place of abode had therefore great attractions for him, and was in every way suited to his tastes, which were, apart from music, essentially artistic. He was, moreover, a practical politician, who had contributed large sums of money towards the liberation and unification of Italy, and by so doing had completely impoverished himself. He had long since provided each of his daughters with a dowry, and subsequently, instigated by an irresistible *amor di patria*, he had gradually parted with all the property he possessed, that he might support and encourage the Garibaldi movement by supplying it with funds. He rejoiced to contemplate upon his native soil the result of the sacrifices he had voluntarily made in its behalf—sacrifices which, among other possessions, included the Villa Salviati, together with all its valuable surroundings and costly contents. The time for a residence in Rome was favourable. The important sanitary measures of recent years to improve the health of the city had been then vigorously commenced, and Rome generally was being "put in order" by the energetic action of the municipal authorities, stimulated in their efforts by the very unmistakable and peremptory directions of the Italian Government. Mario took apartments in what is called the Strangers' Quarter of modern Rome, at a corner of the Piazza del Popolo. Upon his daughters joining him they found a pleasant home prepared for their reception in a house looking out upon the Corso, and having at the back of it a church, into which, much to their surprise, his dressing-room on the second floor opened and formed a kind of pew. In this room he could attend mass, if so disposed, *en robe de chambre*, unseen by the congregation assembled below. The fumes of incense often mingled with clouds of tobacco-smoke in the room, and typified the strange association of sacred and secular practices carried on within the walls of the Roman dwelling.

Each day brought some fresh subject of interest to Mario in his new abode. He made acquaintance with all concerned in the improvements going on, and especially with those who were in any way interested in the excavations in progress in different parts of the city. The museums were open to him without any *permesso* other than his name being required; he became known at the studios, and his opinion of art-work was eagerly sought for by the sculptors and painters to whom he happened to be introduced. It is not, however, true, as has been often stated, that he ever held any appointment under the Italian Government. "His grateful country 'never' rewarded him by the modest and apparently not very remunerative post of conservator at one of the public museums of Rome," nor in any other way during his lifetime. Nothing delighted him more than to conduct friends or strangers to the places of interest he had discovered, and he would explain the remarkable features of the city with all the volubility of an enthusiastic cicerone.

He withstood the heat of a Roman summer, and "while every house in the street had every shutter closed to keep out the July sun, and his daughters, as they own, were complaining of the intense heat, he would be in his sitting-room at work upon an oil painting of his brother, General Carlo di Candia, with the windows wide open, declaring that it was often much hotter in London." He was a great favourite with the present King and Queen of Italy, then Prince Umberto and Princess Margherita of Savoy. At the request of the Princess, Mario presented his daughters to her at the Quirinal Palace, and they afterwards attended the Court Receptions and dances there with him. During the winter of 1874 a Fancy Dress Ball was given by the Princess Teano, for which Mario designed the costume for Prince Umberto, as well as the costumes of several of the other guests. Again in the summer

of 1882, in the Grand Tournament, held in the Borghese Gardens, he had to exercise his skill and experience in costume in designing a dress for the young Prince of Naples, and another for his great friend, the Prince Ladislav Odescalchi.

Finding Rome agree with him, and that he could live there upon his limited means in comparative ease and comfort, he decided to make it his headquarters, and having done so, visited England on three occasions only. He came to London in 1875 to give his daughter Clelia away in marriage, and again in 1876, when, having heard of the birth of his first grandchild, he unexpectedly arrived at Winchester, saying he could not resist the temptation of making the acquaintance of the little stranger, and bringing with him a handsome christening robe for it. He told his daughter, Mrs Vaughan, it was the greatest joy he had known since her mother's death, and that to have a grandchild was indeed a happiness to him, adding, as she well remembers, "Now that you have a child of your own, you will better understand my great love for you all." He returned to England again for the last time in 1881, with Prince Odescalchi. It was another flying visit, and caused great surprise to all his belongings, who had received no notice of his arrival. Those friends who then met the hale and handsome old gentleman, with a ruddy complexion and flowing white beard, hardly recognized in him the graceful tenor of days gone by. It was Mario, nevertheless, the same in manner and gesture, and always the same in gentleness and kindness as he had ever been towards those with whom he was familiar. It is a singular circumstance that during this his last sojourn in London he lived in Bury Street, St James's, where he had stayed when he first came to England. One object he fulfilled in coming to London on this occasion was to see and thank those who had taken active part in raising and contributing to a testimonial for him, by means of which he was enabled to continue to live in Rome without appealing to "his grateful country" for a post under Government. A concert had been given for him in St James's Hall on May 29th, 1878. M^{me} Nilsson, M^{me} Trebelli, M^{lle} Clairvoix, Mr Santley, and other distinguished artists volunteered their services, and Mr Sims Reeves, not being able to sing, sent a cheque for a hundred guineas. The Italian singers on the occasion were conspicuous by their absence.

"His coming to England, in August, 1881, was as unexpected a surprise to himself as to his daughters, who only knew it by a telegram from him when he had arrived in London. His friend, Prince Odescalchi, one day in Rome went to him, and told him 'to put a few things together, he was to take a short trip with him.' He naturally thought it meant a *tour de plaisir* in Italy, or near there, when, to his surprise, he soon found himself travelling toward Paris. When there, Mario said he must telegraph to his children in London, they being so near; but the Prince would not let him, saying it was a surprise he meant to give them and give him, and he was not to do anything until he reached London, consequently he had to promise his kind friend, who wished to afford him the happiness of seeing those he loved, that he would not telegraph."

(To be continued.)

SUICIDE.—Herr Barkowsky, one of the singers in the German Opera at Prague, was sitting with his wife in a restaurant, when she suddenly rushed into a neighbouring room, seized a table knife and stabbed herself to the heart. Death was instantaneous.

SIR CHRISTOPHER WREN.—England treated Wren much as she treated Milton; and the price paid for St Paul's is only worthy to be named with that given for *Paradise Lost*. The pamphleteers reviled him from their garrets; the great Sir Vistos of the period, who had dabbled in building, and thought themselves better architects than Wren by at least thirty thousand a year, maligned him when living, and perhaps slandered him when dead. The salary he received would by itself hardly have kept him alive to do his work, and half of it was stopped for years by Act of Parliament, "thereby to encourage him to finish the same with the utmost diligence and expedition." It is the sort of encouragement which in this country artists of all kinds have frequently met with; but Wren's achievements had been so great that it was ultimately felt he deserved something more. He was therefore turned out of the Crown surveyorship after more than fifty years' service without pension or thanks; and his appointment given to one Benson, deservedly immortalized in the *Dunciad*.—*Contemporary Review*.

* Published in *The Norwood Review* and *Crystal Palace Reporter*. (Copyright of the Author).

DULWICH COLLEGE.

A concert was given by Mr W. H. Cummings in the noble hall of this college on Wednesday evening, July 30, in aid of the funds devoted to objects outside the general management. So much is done for the scholars by the direction, that self help has become a luxury. No wonder then that the students seized the chance afforded by Mr Cummings' generous zeal, and did their utmost to make the concert a financial success. They certainly contrived, either by pleading or worrying, to bring together their friends and relations in such large numbers as to fill the building. To those who have been compelled to witness the dreary appearance of concert halls during the past London season, the large assemblage looked particularly cheerful; and the applause, led off by the boys, sounded as if there were hearts and ears still left in the world that could be touched and moved by music. The liveliness and success of an entertainment rest, perhaps, more upon the disposition of the audience than the skill of the performers. A happy company, one determined to be pleased, is not entirely dependent upon the merits of entertainers, who oftentimes afford them but an opportunity of expressing contentment and delight. Now, although the appetite for enjoyment was undoubtedly keen and hearty, the fare was anything but poor and common. Mr Cummings presented a programme that would have gratified the most fastidious taste, and performers thoroughly capable of interpreting it. He afforded another proof of the progress making amongst suburban society in the practice of instrumental music, by placing to the front the orchestra he has established and that he habitually directs. The members played in an admirable manner works by Beethoven, Mendelssohn, Sterndale Bennett, and J. F. Barnett. Another local body had likewise an opportunity of displaying their acquirements—the college choir, under the direction of Mr E. D. Rendall, sang part-songs in a style which showed careful training. Mme Rose Hersee literally took the place by storm. Accustomed as this lady is to applause, she certainly has rarely been greeted with heartier cheers; yet her reception was not more than she fairly won by artistic singing in Rossini's "Una voce poco fa," and Benedict's "Scenes of my youth." Neither did Miss McKenzie lag behind in general favour; nor were Mr W. H. Cummings and Mr Lewis Thomas unappreciated. One of the performers, Master Norman Cummings, will doubtless remember the occasion as long as he lives, for at the concert in question he made his first bow in public. He apparently inherits his father's talents. Deciding upon the pianoforte as principal study he has certainly not lost time in acquiring an amount of knowledge and ability sufficient to justify his being set apart for the calling of music. The "Barcarolle" (Sterndale Bennett) for piano and orchestra afforded a test of that musician's capacity exemplified in co-operation with a band, while Weber's "Perpetuum mobile" gave scope for the manifestation of unfettered execution. He takes with him to Leipzig, where he goes for study, the hearty wishes of those who, on Wednesday night, witnessed his first appearance upon a concert platform.

H. S.

ALHAMBRA.

The late Miss Oliver's management of the Royalty lingers pleasantly in the memory of playgoers not adverse to a light and lively form of entertainment whose experience of the London stage dates back some eighteen years or so. It was at the little theatre in Dean Street, towards the latter end of the year 1866, that Mr Burnand's *Latest Edition of Black-Eyed Susan* was brought out and instantly welcomed as an agreeable variation upon those classical themes with which the disciples of Mr Planché, lacking something of the refinement and unadulterated humour of their master, had finally succeeded in wearying the public. This amusing parody was on Saturday evening revived at the Alhambra with very considerable modifications tending not merely to freshen its allusions—for the hand of Time bears heavily on trifles of this sort—but to render the piece better adapted for those scenic displays which are inseparable from the vast stage on which it is now presented with new songs, new and original music by Mr Alexander Lee, a hornpipe and broadsword combat, dances by Miss Rose Moncrieff, in conjunction with numerous ballet corps of the theatre and other picturesque concomitants. Some there may have been among the spectators of Saturday evening for whom the playbill possessed a touch of pathos; for with the single exception of Mr Danvers, who, with all his old fun and something less of his old agility, returns to his original part of Dame Hatley, the names of the original cast have entirely disappeared. In the place of the late Mr Dewar, Mr Arthur Roberts plays the part of Crosstree with less perhaps of wild exuberance but with abundance of real humour for all that. His drunken soliloquy suffered a little from over-elaboration and apparently from an ambitious desire to improve upon the author's text; but he would be a dull spectator

indeed who could resist the mirth-provoking influences of Mr Roberts's gallant smirks and glances, or the drollery of his excessive yet not unamiable sense of his own seductiveness of form and manner. For the Susan of the version it behoved the management to find a young lady with a good voice and comely presence; and so far Miss Mulholland, whose smiles and airs and graces are otherwise of rather too unvarying a quality, was a very satisfactory representative of Susan. The list of *dramatis personæ* is too extensive to admit of more than a brief selection of names; but we must not forget Miss Leamar, who is a sprightly Dolly Mayflower; Mr George Mudie, who plays Doggrass with an effectively quaint crabbedness; and Mr J. H. Jarvis, who is a very stately and affable Lord High Admiral. We are not sure that old frequenters of the Royalty will take kindly to Mr Lee's tuneful airs or Mr Jacobi's skilful orchestration, though an attempt is made to conciliate conservative leanings by preserving at least the famous "Captain Crosstree is my name," to the old popular air of "Champagne Charley." For the rest, though Mr Burnand's piece, as now divided into three acts, has taken a new complexion, as a scenic and spectacular extravaganza, much of the old spirit remains; and the court-martial aboard the Polly Phemus, with the polychromatic admirals and the unchecked irregularities of procedure, is found once more to be productive of great merriment. Ballets being much in request at the Alhambra, the burlesque is preceded by the "Grand Fair Ballet" and followed by a "Grand Military Ballet," in which Mdlles Pertoldi and Palladino appear. We have only to add that all the honours of a successful first night were accorded to the performers, and lastly to Mr Burnand and Mr W. Holland, the manager.

—o—

SOMETHING ABOUT PIANOS.

The manufacture of pianos has of late years increased in Germany to an extraordinary degree, as we know; in fact, so much so, that in countries like Austria, Belgium, and France, which were always supreme in this branch of industry, the trade is in a really precarious condition. Regarding this subject, we find some exceedingly interesting figures in the *Zeitschrift für Instrumentenbau*, published by Herr P. v. Witt at Leipzig. According to this publication, thirty years since the workshops of Vienna and Paris supplied the whole world with the excellent instruments produced by Herz, Silbermann, Pleyel, Erard, Freudenthal, &c. At the present day, the market has altogether passed into the hands of German industry, which has its most important centres of production in the north of Germany, at Leipzig, Berlin, Dresden, Hamburg, and Stuttgart. There are at this moment in Germany 424 (!) pianoforte manufactories, employing 7,834 workmen; Prussia having 240 manufactories with 3,471 workmen; Saxony, 90 with 2,301; Würtemberg, 44 with 998; Hamburg, 19 with 735; the Grand-Duchy of Baden, 16 with 169; while Bavaria, which ranks last in the list, has 15 with 170. On an average, then, there are in Prussia 7 workmen for each manufactory; 25 in Saxony; 22 in Würtemberg; 38 at Hamburg; 10 in the Grand-Duchy of Baden; and 11 in Bavaria. In one year the Germans turn out nearly 73,000 instruments, representing a capital of 43,000,000 francs. Half this tremendous number is exported. According to the latest consular returns, the value of the instruments exported reached nearly 19,000,000 francs, while those imported were hardly worth 500,000. The exportation of pianos and keyboards went up in a single year about 5 millions. This is simply terrible. It must be remarked that the pianos exported from Germany are generally of superior quality. The principal market for the German manufacturer has for some years been England, Australia coming next. The Sydney and Melbourne Exhibitions have been followed by results extremely favourable in this particular for Germany. On the other hand, the Russian market, formerly encumbered with German wares, has rebelled. Political circumstances are probably not altogether foreign to this economical phenomenon. Brazil, also, and the South African colonies offer important outlets to the German manufacturers. As for North America, the manufacture of pianos is very flourishing there, and importation from Europe is becoming more and more rare. American pianos are even beginning to appear in Europe and compete with those of German make. Nor is organ-building less flourishing in America; it has got so far as to find numerous outlets elsewhere, even in Germany. This should induce our manufacturers to rouse themselves in defence of their interests.—*Le Ménestrel*.

CATHEDRAL MUSIC IN AUSTRALIA.

(BY A RECENT VISITOR.)

We who live in these northern latitudes of cold and mist, only hearing occasionally from adventurous travellers and hardy navigators of sunny lands at the other side of the world, are, as a rule, only too willing to shut our eyes to these pictures of sunshine and brightness, lest we should be filled with a devouring envy, and the hardly achieved happiness of our lives be marred by fruitless longings to escape to the homes of our friends far away beyond the equator. Consequently, our notions of the habits and doings of our kinsmen, of their struggles in the cause of art, are apt to be hazy, even if we concern ourselves at all about the matter. We are naturally too much wrapt up in our own affairs to have leisure to inquire what progress is being made, and to learn how surely the sturdy young god of music is advancing towards manhood at the antipodes, in spite of the many obstacles in his career.

Having recently had the privilege of visiting our Australian colonies, staying a short while in most of the large towns, I have had the opportunity of attending the cathedral services in the capitals of South Australia, New Zealand, Tasmania, New South Wales, and Victoria. If one wished to arrange these five places in order of merit, one would have little hesitation in placing Adelaide, the capital of South Australia, at the very top of the list. The organ is an exceptionally fine toned instrument. The organist and choirmaster is Mr Boulton, a talented amateur, who, by dint of the greatest perseverance and tact, has raised during the last few years the musical part of the service in this cathedral to a state of great perfection, fairly placing it in the front rank with some of our most noted cathedrals at home. It is not too much to say that it is following very closely in the footsteps of St Paul's in London. At present there are naturally great difficulties in securing the services of professional singers of the highest merit. Therefore one can hardly expect to find soloists as good as there are in England. Nevertheless, there are some to be found here and there. At Adelaide a few of the lay-clerks receive an annual honorarium, and the head boys also a small sum. Mr Boulton, however, has managed to infuse into each member of his choir some of his own enthusiasm, and the result of their ceaseless efforts is a most finished service. One cannot speak too highly of the perfect character of the chanting and intoning; every detail of light, shade, and tone is scrupulously attended to. The anthems, too, and services are rendered more carefully than in many of our best churches and cathedrals; in fact, the general tone of the services is as elaborate as it is possible to make it without verging on any Ritualistic practices, or over-accentuating the part played by music in congregational worship. I had the good fortune to be present at several of the services during Lent, for which season a most elaborate programme had been drawn up, including Mendelssohn's *Christus* and Haydn's *Passion*. I was told that in one week during Lent the organist conducted no fewer than nine practices of one sort or another; this will show the sort of spirit that animates the choir, who are all busy men, and doubtless this steady grinding accounts for their success. One of the most interesting features of this choir is a boy gifted with the sweetest of treble voices; the people of Adelaide are justly proud of him, and flock to hear him on every occasion; his fame is hardly less great in the neighbouring colonies. I can never hope to hear again anything so perfectly artistic and unaffected as Arthur Everard's singing of "Oh, rest in the Lord," during the administration of the Holy Sacrament. Leaving Adelaide regretfully behind, to find the next cathedral on the list, one must journey far across the Pacific to Christchurch, New Zealand, which one may certainly regard as the ecclesiastical capital of the colony. Here, again, the music may compare favourably with some of the best home cathedrals. The building, at present unfinished, is one of Sir Gilbert Scott's imposing and elaborate structures. I believe that this is the only colonial cathedral where there are daily services. There is a school for choristers, and the other singers are partly paid and partly amateur. I reached this city on a Sunday, after some weeks' travelling at sea and in remoter parts of the island, and the effect of the quiet and finished singing of this choir will always remain one of the pleasantest reminiscences of my trip. The boys were particularly good; obviously great attention had been paid to perfect the simpler parts of the service, the chanting, hymns, &c., which are points too frequently slurred over in striving to master anthems of greater difficulty and interest. Bidding farewell to Christchurch, the most English of all the colonial towns, and one of the prettiest, English trees and shrubs growing in rich profusion, the river Avon sleepily bending its way through banks of shady willows, and the cathedral spire shining out above the trees, one must retrace one's steps westward to Tasmania.

Hobart, the capital of this small colony, is the Brighton of these Southern regions. Hither journey all the rank and beauty of

Australia, fleeing from the excessive heat of their summer months. On these visitors the Tasmanians to a great extent depend for life and being; except for a few months, Hobart is as quiet and dull as any English watering-place out of the season. For this reason, perhaps, as well as for the fact that the population is small, and owing to the absence of any large number of wealthy residents, good music appears to be at a discount in the place; and this lack of enthusiasm is reflected in the service at the cathedral, which is of an unpretentious type, and might be placed on a level with the choral service of an average parish church in England. With a little extra care and practice, it seemed to me that this choir might bring itself up to a much higher standard of excellence, for a cathedral should surely set a high example to the other churches in its diocese. Nevertheless, Hobart Cathedral compares very favourably with the two remaining ones to be considered. Sydney and Melbourne may be practically discussed together as being of about equal merit. In these, the two chief cities of Australia, one might reasonably have expected to have found models of musical services, but at present it is hardly too much to say that they are models of what cathedral services ought not to be. Possibly the unhappy contrast between my expectations and the reality may have unduly biased my opinion. At Sydney, in a beautiful Cathedral, the choir was a mixed one of male and female voices, the singing was careless, especially the chanting, and the voices did not blend; the unpleasant, if not barbarous, custom exists of the officiating clergyman reading while the choir is monotonous. Doubtless the new bishop will effect some change for the better, though, music or no music, Dr Barry alone is likely to attract the largest of congregations.

The cathedral at Melbourne has only recently been begun. At present there is merely a pro-cathedral. When the new cathedral is finished, in a few years' time, more attention may be paid to the music. At present the service from a musical point of view is second rate and slovenly, at least it was at Christmas time, when I was there, and I hear that this is the ordinary condition of things. I was told that there was some excuse for the uninteresting character of the service in the quiet but persistent opposition of some persons of authority, who have objected to music except of an exceedingly feeble kind, thus hindering a large number of people from worshipping their Maker in a way that the progress of education and refinement has rendered almost a necessity. Possibly, however, this opposing influence may not exist. It is in any case a source of wonder to a stranger that Melbourne and Sydney, with all their immense wealth, with their vast populations to choose from, and with many men of great musical capacity, such as Max Vogrich and others, to guide and cultivate the popular taste, should be content to suffer such feeble musical services in their chief churches, and allow cities of less wealth and of smaller population to bear off the palm. One cannot help thinking that some small portion of the millions that are spent in heaping up the colossal banking and mercantile palaces, rising in gorgeous splendour on every side, might be devoted to the building of better churches, and possibly assist in the improvement of their services. I have purposely omitted any mention of the musical services in any churches but cathedrals, and have endeavoured throughout to look at the matter entirely from a musical point of view. I trust that I have been able to give a fair general account of the present state of cathedral music in the sunny lands of our kinsmen in "Greater Britain."—*Globe*.

A HUNDRED YEARS AGO.

(From "*Berrow's Worcester Journal*," July 22 and 29, 1784.)

"On Sunday last was rung on that musical peal of bells at Bewdley, by the Chapel Society of that place, Holt's peal of 5,040 grandsire tripples, in 3 hours and 27 minutes."

"The celebrated Mrs Thrale last week at Bath had the honour of giving her hand to Signor Piossi, the singer. She was accompanied as far as Salisbury by her four blooming daughters as bridesmaids, after which the happy pair took their flight upon the wings of love to a more propitious climate. Dr Johnson, it is said, has put himself into mourning on the above melancholy occasion."

EISENACH.

(From a Correspondent.)

The foundation for the pedestal of the Bach Monument has been laid in the square before the Georgenkirche. As already announced, the inauguration is fixed for the 28th September, when the great composer's mass in B minor will be performed under the direction of Joseph Joachim, the number of persons who will take part in it amounting to four hundred.

GIUSEPPE VERDI AND THE TRUE DATE OF HIS BIRTH.*

All his biographers, as we are aware, gave, till lately, the 9th October, 1814, as the day on which the composer of *Aida* and *Rigoletto* was born. Our collaborator, Arthur Pougin, was the first to prove, and in these columns, some years since, that this date was incorrect, and he did so on the authority of an indisputable historical fact. He thought, however, that he ought to fix on the 9th October, 1813, as the right date, while M. Caponi, in the Italian translation published by him of this interesting work,† selected the 11th October, on the strength of the master's baptismal certificate, taken from the registers of the church of San Michele di Roncole. Both the original author and his translator were slightly in error, and the truth lies just between the two, for Verdi was born on the 10th October, 1813.

But this is not, perhaps, the most curious and most interesting part of the rectification, which is made by the *Gazzetta Musicale di Milano*. We know that at the period in question, Italy was under French rule. Now the civil registers were kept by the civil authorities, and the document reproduced in facsimile by the *Gazzetta* is none other than the certificate of Verdi's birth written in French, and drawn up and signed by the deputy mayor of Busseto. Verdi's native place, the little village of Roncole, is included in the parish of Busseto, which formed part of the old Duchy of Parma. But the Italian territory was then divided into departments, designated "Departments beyond the Alps," and Busseto was comprised in the Department of the Taro.‡ Here is Verdi's authentic certificate of birth extracted from the civil registers of the parish of Busseto for the year 1813:—

"In the year one thousand eight hundred and thirteen, on the twelfth day of October, at nine o'clock in the morning, before us, deputy-mayor of Busseto, officer of the civil authority in the parish of Busseto aforesaid, in the department of the Taro, there appeared before us Verdi, Charles, twenty-eight years of age, innkeeper, residing at Roncole, who presented to us a child of the male sex, born on the tenth day of the present month at eight o'clock in the evening, of him the declarant and of Louise Utini, spinner, residing at Roncole, his wife, and he declared he wished to give the said infant the Christian names of Joseph Fortunin François. The said declaration and presentation were made in the presence of Romanelli, Antoine, aged fifty-one, officer of the mayor, and Cantù, Giacinto, aged sixty-one, house-porter, both domiciled at Busseto, and, after the present certificate was read over to the appearer and witnesses, they signed it with us.

"ANTONIO ROMANELLI.

"GIACINTA CANTU'.

"VERDI, CARLO.

"VITOLI, Deputy-Mayor."

Besides the fact that the document we have just read fixes with certainty the 10th October, 1813, as the day of Verdi's birth, we see, also, that Verdi, who hitherto was known to possess only the Christian name of Giuseppe (Joseph), received also, as entered in the register, the name of Fortunin François, which, perhaps, even he did not know were given him. At any rate, the document now reproduced possesses incontestable interest in connection with the history of the greatest musician of contemporary Italy. ||

The London *Musical World* draws attention to the neglect of Handel's oratorio, *Samson*, which it classes with his *Messiah* and *Israel in Egypt*. In a very able article, signed T. J. Dudeney, a description of this great work is given. It possesses additional interest, because the subject matter was taken from Milton's *Samson Agonistes*.—*Freund's New York Weekly*.

* From *Le Ménestrel*.

† Verdi, *Vita aneddotica*, per Arturo Pougin, Milan, Ricordi, 1 vol. in 4° con illustrazioni.

‡ The Department took its name from the Taro, which flows at a short distance from Parma.

|| The following is the parochial baptismal certificate:—

"Anno Domini 1813, die 11 Octobris.—Ego Carolus Montanari Præpositus Runcularum baptizavi Infantem heri, vespere hora sexta natum ex Carolo Verdi qm. Josephi et ex Aloysia Utini filia Caroli, hujus Parocciæ jugalibus, cui nomina imposui.—FORTUNINUS, JOSEPH, FRANCISCUS.—Patrini fuere Dominus Petrus Casali qm. Felice et Barbara Bersani filia Angeli, ambo hujus Parocciæ.

"In quorum fidem.—Datum ex Canonica Runcularum Buxeti hac die 26 Octobris anni 1813."

SCRAPS FROM ABROAD.

(From a Teutonic Correspondent.)

MAYENCE.—The society "Schubertbund," from Vienna, has made a tour through the Rhine provinces and gave 6 Concerts. One of them was here on the 26 July by invitation, a strong sympathy existing between Vienna and Mayence the "Bund" has 200 members and the singing is as perfect as you may expect from a body so highly respected in Vienna, and from men of the highest musical development perhaps they will favour the English Capital with a visit — — —

BRUXELLES.—Anton Rubinstein has left here for Munich and from there goes to Venice, where his family expect him. His opera, *Nero*, will be produced early in December at Antwerp and Gend.

ONE of Germany's most prominent poets, and novel writer Heinrich Laube died on Friday the 1st August after a long illness. For many years he was chief Director (Intendant) of the Burg theatre Vienna, and as such distinguished himself for nearly twenty 5 years, by his zeal and judgment in producing the best literary works of the day, and also by the way of fine performances. His own numerous pieces went all over Germany, and amongst his best pieces known are "Graf Essett" and the *Karlshüller*, which will live on the teutonic stage, as well as Schiller or Shakspeare's master-pieces.

BAYREUTH.—A special correspondent at the representation of the Stago Festival "Bühnenweihfestspiel" writes on the 28th July. The cast of all the parts of *Parcival* was as last year, and was as perfect as then. The singing of Scaria as Gurnamanz, Frau Materna as Kundry were unsurpassable. Winkelman as Parcival was at first hoarse, but afterwards successful. The Orchestra, Scenery, and Mechanical Effects were gloriously organised. Only single Scenes like the Forestlake (in Act 1) have suffered from the journey to Munich, also the spring scene (in Act 3) had to be newly painted. The house was crowded, but not like last year, there was no foreign element, it was a public of the province and neighbourhood, nothing was heard in the Square outside, but the Bavarian slang. The Campbell are coming—but the cockneys have not come yet.

BRUXELLES.—The arrival of Anton Rubinstein is definitively announced, he comes for the production of his Opera *Nero*, at Gand and Antwerp.

Two new Operas are prepared for the Opera season the *Meistersinger*, translated in French by Wilder and *Oberon*, which has not been heard here since thirty years.

MAYENCE.—H.R.H. the Grand Duke of Hesse has consigned to Kapelmeister Friederich Lutt the gold medal for High Merit for his conducting for 50 years the Liedertafel and conducting of the tenth Mittelrheinisch Festival. The town of Ruhlra has also made him a free citizen.

METZ.—The first German Lorraine festival took place on the 27 July, assisted by many German Choralunions with apparent success, and a good deal is expected of the future of the German musical progress for the union of the French element.

VIENNA.—The Vienna Municipality has passed further resolutions in connection with the projected Mozart, Beethoven, and Schubert memorials. The expense incurred by the transfer of the remains of Beethoven and Schubert to the Central Cemetery, as also by the erection of a monument to Mozart and the annual decoration of the same, is to be defrayed by the Municipality. The offer of the Men's Choral Union to provide a new monument for Schubert's grave is accepted with an expression of thanks. The Society of the Conservatoire will be invited to find means for providing a monument to be placed on Beethoven's grave. The Municipality reserves to itself the right of approval respecting all three monuments.

MME MARIE ROZE AND HER ENGAGEMENTS.—The London daily papers announced that Mme Roze had decided not to appear any more in public this season. This statement was intended to refer to the London season alone, Mme Roze having only cancelled her Metropolitan engagements during her recent illness. In order to remove the misconception which has arisen in consequence of the paragraphs in question having been generally understood to refer also to Mme Marie Roze's provincial engagements, we are asked to state that Mme Roze purposes fulfilling all the engagements which Mr Carl Rosa has entered into on her behalf dating from August 5th. Mme Roze, who has been sojourning in Blackpool since her convalescence, is in excellent health and spirits, and is at present engaged in studying Boito's *Mefistofele*, which work Mr Carl Rosa intends to produce during his opera season commencing at Mr Gunn's theatre, Dublin, on Monday August 11.

MR AND MRS WILHELM GANZ'S SILVER WEDDING.

Mr and Mrs Wilhelm Ganz celebrated their silver wedding at the beginning of the week just passed, gathering around them at their handsome residence in Harley Street a large number of friends, who testified by their hearty congratulations the esteem in which they held the artist and his *cara sposa*. Among the musical, artistic, and literary celebrities invited were Sir Julius and Lady Benedict, Sir Arthur Sullivan, Sir George Grove, Sir Frederick Leighton, P.R.A., Sir John B. and Lady Monckton, Mr Henry Irving, Mr and Mrs Sims Reeves and family, Mr and Mrs Edward Lloyd, Mr and Mrs Joseph Maas, Mr and Mrs Charles Santley and family, Mr Maybrick, Mr Wilson Barrett, Mr Bram Stoker, Mr and Mrs Sutherland Edwards, Mr J. W. and Mr W. Duncan Davison, Mdme Adelina Patti, Signor Nicolini, Mdme Alwina Valleria and Mr Percy Hutchinson, Mdme Antoinette Sterling and Mr John McKinlay, Signor and Mdme Arditi, Mr L. Arditi, Mr and Mrs Desmond Ryan, Mr and Mrs F. H. Frost, Mr and Mrs Ernest Gye, Mr and Miss Jarrett, Mr and Mdme Patey, Mr and Mrs Bernard Lane, Dr and Mrs Morrell Mackenzie, Lieut.-Col. James Henry Mapleson, Mr and Mrs John Everett Millais, R.A., Mr and Mrs Phil Morris, A.R.A., Mr and Mrs G. Anderson Critchett, Mr Alderman and Mrs De Keyser, Mdme and the Mdles Puzzi, Signor Goldberg, Herr Carl Oberthür, Dr and Mrs Lennox Browne, Mr and Mrs and Miss Kuhe, Herr Sigismund Lehmeyer, Mr and Mrs Joseph Bennett, Lieut.-Col. H. Mapleson and Mdme Roze-Mapleson, Mr and Mrs Carl Rosa, Mr and Mdme Edouard de Paris, Mr Percy Betts, Mr and Mrs Hermann Klein, Mr and Mrs Lincoln, Miss Josephine Agabeg, Dr and Mrs Hueffer, Mr and Mrs W. A. Barrett, Miss Carlotta Elliott, Mr Henry Hersee and Mdme Rose Hersee, Signor Adelmann, Mr and Mrs Maurice Sasse, Mr J. Hugh Thomson, Mr and Mrs George Grossmith, Signor and Mdme Alberto Randegger, Mr J. M. Levy, Mr and Mrs and Miss L. Lawson, Mr Arthur Chappell, Mr Frank Chappell, Mr and Mrs Grimston Kendall, Mr and Mrs Toole, Dr and Mrs Schidrowitz, Mr Bruzeaud and family, Mr and Mrs Beatty Kingston, Mr Edwin Ashdown, Mr Henry Parry, Mr John Hollingshead, Mrs Cowen, the Misses Cowen, Mr Fred. H. Cowen, Mr H. Howe, Chevalier and Mrs Desanges, Mons. Johnson, Mr N. Vert, Mr A. Pollitzer, Dr R. Quain, and a large number of private friends. Many of those enumerated were unable to attend personally, owing to absence from town and other causes, but sent their congratulations by telegram. Mr and Mrs Ganz received altogether about 70 handsome presents from their intimate friends, consisting of silver, china, and glass ornaments, baskets and bouquets of the choicest flowers. Mr Henry Ganz (the eldest son) presented his parents with their likenesses, which he had painted in oil, and their other children worked and embroidered many acceptable and useful presents. In the course of the evening Mr Charles Sevin, as the oldest friend present, proposed the health of the "silver wedding" pair, Mr Fred. Wootton Isaacson the health of their children, and Mr Henry Hersee, in eloquent terms, the health of their absent relations and friends, many of whom had sent congratulatory telegrams from abroad. Mr Wilhelm Ganz returned thanks for himself and his *cara sposa*, and, at the conclusion, proposed the health of Sir Julius and Lady Benedict, courteously acknowledged by Sir Julius, and that of Signor and Mdme Arditi, responded to by Signor Arditi in a few short sentences containing *multum in parvo*. During the evening the young members of Mr Ganz's family played, respectively, solos on the violoncello and violin. Miss Georgina Ganz rendered Mozart's "Deh vieni non tardar" in true artistic style, her pure soprano voice and beautiful phrasing winning general admiration. Mrs Ganz sang Gounod's "Ave Maria," (with violin *obbligato*, Mr Charles Ganz, and harp *obbligato*, Herr Carl Oberthür) as well as Mr Ganz's new song, "Dear Bird of Winter," the shakes and florid passages of which were executed in perfection. An instrumental band played in the intervals, and after twelve o'clock dancing commenced, and was kept up with great spirit until four in the morning. His Excellency Count Münster, the German ambassador, intended to honour the occasion by his presence, but was unexpectedly obliged to leave town.

The season recently brought to a close at the Teatro Verdi, Padua, was not a financial success.

CELEBRATED OPERAS OF THE PRESENT CENTURY.

Cherubini produced *Le due Giornate* in 1800; Fioravanti, *Le Contatrici Villani* in 1803; Spontini, *La Vestale* in 1807; Rossini, *Il Barbiere* in 1816, and *La Gazza Ladra* in 1817; Weber, *Der Freischütz* in 1821; Rossini, *Semiramide* in 1823; Boieldieu, *La Dame Blanche* in 1825; Rossini, *Mosè* in 1827; Auber, *La Muette de Portici* in 1828; Rossini, *Guillaume Tell* in 1829; Bellini, *La Sonnambula* in 1831; Meyerbeer, *Robert le Diable* in 1831; Bellini, *Norma* in 1831; Donizetti, *L'Elisir d'Amore* in 1832, *Lucrezia Borgia* in 1833, and *Lucia di Lammermoor* in 1835; Bellini, *I Puritani* in 1835; Meyerbeer, *Les Huguenots* in 1836; Mercadante, *Il Giuramento* in 1837; Auber, *Le Domino Noir* in 1837; Pacini, *Saffo* in 1840; Donizetti, *La Favorita* in 1840; Verdi, *Nabucco* in 1842; Donizetti, *Linda di Chamounix* in 1842, *Don Pasquale* in 1843, and *Don Sebastiano* in 1843; Wagner, *Tannhäuser* in 1845; Meyerbeer, *Le Prophète* in 1849; Verdi, *Luisa Miller* in 1849; Wagner, *Lohengrin* in 1850; Verdi, *Rigoletto* in 1851, *Il Trovatore* and *La Traviata* in 1853, and *Un Ballo in Maschera* in 1859; Gounod, *Faust* in 1859; Meyerbeer, *Le Pardon de Plœrmel* in 1859; Verdi, *La Forza del Destino* in 1862; Meyerbeer, *L'Africaine* in 1865; Verdi, *Don Carlos* in 1867, and *Aida* in 1871; Boito, *Mefistofele* in 1875; and Ponchielli, *Gioconda* in 1876. (No English opera has yet been produced in the present century, celebrated or otherwise.—Dr Binge.)

SAILORS' SONG AND CHORUS.

(From "The Inchcape Bell," an unpublished Cantata.)

Our Bosun is a worthy salt,
The honour of our crew,
A braver never trod the deck,
Or sailed the deep deep blue;
He loves his glass, he loves his lass,
The pretty buxom Nan,
But duty first and pleasure next
Is Ben the Bosun's plan.

Chorus—Yo! ho! my lads, yo! ho!
He loves his pretty Nan,
But duty first and pleasure next
Is Ben the Bosun's plan.

Come fill a bumper, messmates all,
And let the toast go round—
"May Ben's tough arm and heart of steel
To Nan be faithful found."
A long, long life to our Bosun bold,
And a health to lovely Nan,
The voyage o'er, to part no more
Will be the Bosun's plan.

Chorus—Yo! ho! my lads, yo! ho!
In tow with lovely Nan,
Her pleasure first and duty next
Will be the Bosun's plan.

Copyright.

J. STEWART.

THE veteran composer, Mr J. L. Hatton, is now engaged on a nautical cantata, yclept *The Inchcape Bell* (poem by Mr J. Stewart), which treats of the piratical excursion of Sir Ralph the Rover, so graphically portrayed by Southey in his ballad of that name. May his shadow never grow less!

Miss Bessie Richards (Mdme Jonnesco) has arrived in England from Bucharest on a visit to her parents at Brighton. Hoch!

LUCHON.—A short time since, Victor Capoul, accompanied by a guide, set out from this place on horseback to visit an uncle residing in the neighbourhood of Toulouse. He had not proceeded very far when he was taken exceedingly ill. The guide assisted him to dismount, and the two stopped by the roadside in the hope that some vehicle would pass. At last a cart came up, and the driver conveyed Capoul in it to the nearest railway station, whence he was transported to this place by train.

MARRIAGES.

On July 23, at Hollington Church, near St Leonard's, ALFRED THEODORE, third son of MAX BEHREND, Esq., to ISABELLA SOPHIA, daughter of the late Rev. J. PICKTHALL, M.A.

On July 29, at the parish church, Bletchley, GEORGE SAMUEL LEWIS LÖHR, of Southsea, to ANNA WELCHMAN, daughter of the late H. ASHBURNER, of Horsham, Sussex.

On July 31, at St Mary Abbott's, Kensington, GILBERT JAMES, son of Major-General T. HAY CAMPBELL, Royal Artillery, to ELLEN, daughter of the late FRANK DE FONBLANQUE, Esq.

On July 31, at St Marylebone Church, by the Rev. William Barker, WILLIAM RICHARD, son of the late THOMAS MORECRAFT, of Winslow, Bucks, to CONSTANCE SARAH, sister of M^{me} CAVE-ASHTON and daughter of JOHN HOLMAN-ANDREWS and the late Mrs HOLMAN-ANDREWS, formerly of 51, Bedford Square, W.C.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, AUGUST 9, 1884.

WORCESTER FESTIVAL.

As the annual Meeting of the Choirs of Worcester, Hereford, and Gloucester draws nearer and nearer, the interest always attending them as the scheme is gradually made public proportionately increases. That old and highly accredited local paper, *Berroues' Worcester Journal*, already, in a preliminary essay, announces a series of articles, week by week, in which the history and merits of the various compositions, old and new, contained in the programmes, will be discussed. We propose, from time to time, to draw the attention of our readers to these notices, which, coming from such a reputed source, are sure to be worth perusal. Meanwhile, we subjoin the preliminary, leaving the responsibility of the opinions set forth—with all of which we cannot unhesitatingly agree—to the intelligent writer.

PRELIMINARY NOTICE.

Once more we are within measurable distance of our time-honoured musical festival, which, after flickering for a while in the socket of divided opinions, has risen Phoenix-like upon stronger wings, thoroughly purged by the fire of adverse criticism through which it passed, to take its position once again as the hand-maiden of Charity and the foster-mother of Church Music. Mr Done is still at the head of the musical arrangements, and must be heartily congratulated upon the truly splendid programme which he has compiled; for, while retaining old friends in *Elijah*, *St Paul*, and that noble help-mate of Charity, the *Messiah*, he has not hesitated to go forward to take by the hand men of this generation from among his own kith and kin, and to give their works a hearing under circumstances which are alike advantageous to the composers and a benefit to musical art generally. It is in this spirit that we welcome the names of Dr Bridge, a Worcestershire man, and Charles Harford Lloyd, a Gloucestershire man, in the festival programme, Hereford being represented by Mr Langdon Colborne, and that staunch supporter and composer of Church music, Sir Frederick Ouseley.

Success is almost ensured by the selection of Gounod's *Redemption*, which has created more interest and curiosity than any composition of this century.* The Old Lepsic Cantor, Bach, is represented by his *Whitsuntide Cantata*; Cherubini by the *Grand Mass in D minor*, which made such an impression on the occasion when it was performed three years ago as to justify its repetition. Gluck gives a selection from his opera *Orpheus*. The giant Beethoven has, however, only his celebrated chorus, "Hallelujah to the Father," from the *Mount of Olives*, and a movement from a violin concerto, to be played by the leader, Mr Carrodus; while Mozart modestly appears with one or two excerpts from his operas. Louis Spohr is represented by *Vater Unser*, or, as it is known in England, *The Christian's Prayer*, and Franz Schubert by his cantata, *The Song of Miriam*, which, if we remember rightly, was once performed by the Worcester Musical Society, under the direction of Mr Caldicott. It is many years since a Festival programme was issued without the name of the Swan of Pesaro, Rossini, but this year not even the old favourite

William Tell Overture appears! Italian music is said to be out of date and tastes changed, but hundreds would jump to their feet if told that this well-known overture had lost its popularity and its charm for the ears of the general public.† Modern German music has come to the fore, and although we miss the names of Wagner, Brahms, and Raff, we come upon one whose works have too long been hidden under a bushel, but who, at a bound, has sprung into light, and reached the highest pinnacle in the world of music.‡

Anton Dvorák (whose name is pronounced something like Devor-shak) has, in his now celebrated *Stabat Mater*, produced a work which, for beauty of design, purity of style, originality of treatment, and devotional spirit, has scarcely ever been surpassed. It may lack the dramatic interest of Mendelssohn's *Elijah* or *St Paul*, and from being set in the Latin tongue may be less acceptable to the great body of musical people; but no one can hear the work, given as it will be in the Cathedral with all its sublime and elevating surroundings, without being deeply impressed with this beautiful composition.

It was first brought out in England at a concert given by the London Musical Society, under Mr Barnby's direction, and was repeated in the Albert Hall a few months ago, when it was conducted by the composer himself, who received an ovation at the close of the performance such as is rarely accorded to any man. It is too much the fashion at our festivals to rush to one or other of the so-called best days, to hear some well-known work or some favourite singer, or because our relatives and friends have arranged to go on that particular day. It is in this way that musical gems are often overlooked by the majority of those who attend, and are picked up only by those who desire to add to their store of musical knowledge and to discover a new source of pleasure. It is the old story of the man who secured a guinea stall at the opera "for the next Patti night," and who, as he walked away from the box office, coolly asked, "By the bye, what is the opera to be?" It is to be hoped that the attendance will be equally distributed throughout the week in which we shall hold our triennial musical feast. The opportunity for hearing important new or comparatively unknown works comes but seldom, and as the all-engrossing question now arises, "On which days shall we go?" we would recommend to the notice of our readers those compositions which they have not yet heard, some of which will undoubtedly leave their mark upon the path of musical art, while those which have been already brought out will make a deeper impression. We purpose giving week by week a short sketch of the various compositions in a programme which, in the annals of festival history, has never been surpassed.

[* Considering what works have been given to the world "this century"—which comprises (*inter alia*) the most important part of Beethoven's career and the whole of Mendelssohn's—the above may be regarded, to speak mildly, as a "sweeping" assertion.]

† No fear; the "general public" are not such fools as to yield to the swaggering *diets* of a tribe of shouting mystics. When *Tannhäuser* is on its last feet, *Tell* will be hale and hearty. And as with the respective legends, so with the operatic overtures.

‡ Don't travel too fast, or you may be precipitated over an incline. What has become of Herrman (or Hermann) Goetz? —Dr B[ridge].

TO DR BLIDGE.

DEAR DOCTOR,—I hear that Mr Joseph Barnby has been attending all the recent performances of *Parsifal* at Bayreuth, in order to fully equip himself for superintending its production, as an oratorio (!) in the Royal Albert Hall. What next?—Yours as of old,

G. ROORES.

[If Mr Barnby has been thus engaged, I see no possible harm in it, whatever I may think of the scheme. Let Mr Roores mind his own business, and he will oblige

B[ridge].]

MR IRVING'S approaching professional tour in America opens at Montreal on the 18th of October. The company will play in Boston on the 20th of October, and after a three weeks' engagement there proceed to New York, Philadelphia, and other cities.

THE victim of the lamentable accident at Lord Petre's seat in Essex was the only son of Mr Gilbert a'Beckett, the well-known dramatist, and member of the staff of *Punch*. He was a bright, amiable, and fine lad of thirteen, who bade fair to add fresh lustre to a distinguished name. The deepest sympathy will, we are assured, be extended to Mr a'Beckett by a wide circle of friends under this great affliction.—M. T.

FRIEDEMANN BACH.*

On the 1st July, a hundred years had elapsed since there died in Berlin a man who, despite all his caprices and subsequent artistic ruin, was in his day considered in matters connected with musical art as the greatest authority after his great father: this man was Friedemann Bach, the eldest son of our old master, Johann Sebastian. With the advent of a new period in music, both were forgotten, and it was reserved for the present generation to bring them forward again from out the dust of the archives, though, it is true, in grand and immortal works only the great preceptor of the Thomaskirche. Nearly all that remained of Friedemann was his name and the revived recollection of a life which was an utter failure. Our investigations have been attended with no satisfactory results as regards him; the most gifted of Sebastian's sons, he did not fulfil any one of the grand things his great father expected of him.

Johann Sebastian Bach had resided in Weimar as Court-Organist since July, 1708, when, on the 22nd November, 1710, his Barbara presented him with his first son, who was christened Wilhelm Friedemann. With what delight did the father, then only five-and-twenty, take this first-born of his in his arms; and with what love did he bring him up, when at an exceptionally early date the boy manifested grand natural gifts for the noble art to which Bach himself was devoted body and soul. The father's whole care was employed in the development of his son's talent, and, though the family afterwards increased largely and rapidly, and other children, sons and daughters, asserted their right to their father's love, Friedemann was always more favoured than any of them. It was always unwillingly that Sebastian parted with him; the boy had to be with him constantly, accompanying him even on his journeys; and this close connection between the two remained unchanged till the later years of Friedemann's existence.

If, on the one hand, this mutual relation between the father and son furnishes a brilliant proof of the love which attached Bach to his children, and proves how true a husband and father he must have been—a characteristic for which we shall afterwards vainly seek in his Friedemann—we cannot, on the other hand, fail to see that such constant tutelage could not prove beneficial to him for whom it was exercised. Under all circumstances the son depended on his father; the latter thought and acted for him, seeking to guard him from everything which in his, the father's, opinion, might exert a prejudicial influence on the development of the boy as an artist. Thus, though it is true that the son penetrated very soon the deepest secrets of his art, he possessed, as regards life, no self-dependence; his father constituted his sole support, and directly that support failed him, the son inevitably broke down. The vine twines itself, with its joyous wealth of green leaf, high up amid the branches of the tree, but, wretched and languishing, it must creep along the ground when a tempest has laid low the trunk which served to sustain it. This is a circumstance which none of Friedemann's biographers have fully considered, and yet it undoubtedly forms a very material factor in the course taken by Friedemann's development.

After having officiated at Cöthen from 1718 to 1723 as chapel-master of the Duke of Anhalt, Sebastian Bach assumed the duties of musical director and preceptor at the Thomasschule, Leipsic, and performed them for 27 years, up to the date of his death. What extraordinary progress Friedemann had already made in Cöthen is evident from the fact that, precisely at the time of this last change of residence, his father wrote for him six sonatas or trios with *obbligato* pedal, as "a preparation for organ-playing," pieces which not only presuppose the possession of considerable skill in the executant, but in which the prince of Protestant church music exhibited the whole depth of his marvellous harmonic art. The twelve-year-old boy must, therefore, have already been capable of understanding this depth.

Till his 23rd year, Friedemann remained under his father's roof. During this time he became a splendid pianist, and, more especially, the finest organist of his day, so that his subsequently celebrated brother, Carl Philipp Emanuel, could afterwards justly say of him: "He was more capable of filling our father's place than all the rest of us put together." Friedemann pursued, also, other branches of education, for he attended the Thomasschule,

and eventually the course of philosophy and mathematics at the Leipsic University.

An opportunity of turning to account what he had learnt at length occurred, when, in the year 1733, the post of organist at the Sophienkirche, Dresden, fell vacant. Friedemann had to apply for it, and was one of the only three candidates admitted to a trial of skill. All the judges voted for him, and in the summer of the same year he entered upon his office. He thus followed in the footsteps of his progenitors, all of whom, with scarcely an exception, had held posts as organists and others of a similar kind, and in the footsteps, also, of his father, already celebrated as an organist, and feared by all the performers on his instrument. His independent position in Dresden did not, however, prevent Friedemann from keeping up the closest relations, just as before, with his family in Leipsic. His father, also, appears to have been often in Dresden, partly to perform in public on the magnificent organ by Silbermann in the Frauenkirche, but principally, without a doubt, to stand by his favourite, and help to smooth his further way in life. His father knew Friedemann to be a person with many peculiarities, which had often shown themselves in the old home. In the separate and purely musical sphere, however, to which he confined his son, Johann Sebastian does not appear to have considered it necessary to wean him from these peculiarities, or his excessive affection may have rendered him blind to them. But it was these peculiarities which, long kept down by the father, burst forth at the latter's death with overwhelming force, and resulted in the utter ruin of a highly gifted artist.

(To be continued.)

—o—
PROVINCIAL.

WORCESTER FESTIVAL.—The Festival of the Three Choirs will be held at Worcester on the 7th, 9th, 10th, 11th, and 12th September, and the programme is just issued. The festival opens with a grand full service, with band and the festival choir, on Sunday morning, September 7th, and the oratorios, &c., will be given in the week following. The oratorios selected are Gounod's *Redemption*, Mendelssohn's *Elijah* and *St Paul* (Part I.), and Handel's *Messiah*. Wednesday morning's selection is made up of Cherubini's *Mass* in D, Spohr's *Christian's Prayer*, Bach's Cantata for Whitsuntide, and Schubert's *Song of Miriam*, by Miss A. Williams. The charity sermon will be preached by Rev. Canon Knox Little. There will be two secular concerts. The principal singers are Mdme Albani, Mrs Hutchinson, Mrs Glover Eaton, Miss Annie Williams, Mdme Patey, Mdme Enriquez, Messrs Lloyd, Brereton, and Santley.

NORWICH FESTIVAL.—The twenty-first triennial Norfolk and Norwich Musical Festival will be held in St Andrew's Hall, on October 14th, 15th, 16th, 17th, 18th, 1884. The oratorios announced are *Elijah*, *The Redemption*, and *The Messiah*. On Thursday, October 16th, will be performed Mr A. C. Mackenzie's new dramatic oratorio, *The Rose of Sharon*, which has been expressly composed for this festival; the words have been selected from Holy Scripture, by Mr Joseph Bennett. There will be, besides, evening operatic and ballad concerts. The principal vocalists will be Miss E. Nevada and Miss A. Williams; Mdme Patey and Miss Damian; Mr E. Lloyd and Mr Maas; Mr Santley and Mr H. E. Thorndike. Mr Alberto Randegger will be the conductor.

NORWICH.—ST MICHAEL'S COSLANY CHURCH.—OPENING OF THE NEW ORGAN.—The old, and by no means tuneful, organ of past days, has been superseded by a new instrument, of which the parish has every reason to be well pleased. Towards the cost of £520 a subscription, opened by the rector, the churchwardens, and the parishioners, has received support to the amount of £298 (exclusive of collections at the opening services), including a donation of £50 from Mr H. Bullard, £20 from Mr W. F. Sendall, a gentleman with such thorough practical knowledge of organ construction that his personal superintendence of the building arrangements is a guarantee of the perfect excellence of the work; £10 from Mr W. L'Estrange, and £62, the net proceeds of a bazaar and concerts. Messrs Norman, of Chapel Field, are the builders of the instrument, which contains 26 stops, 3 manuals, and 1218 pipes, and the pedals are fitted with the tubular pneumatic action so that they work noiselessly. On Thursday, July the 24th, the organ was formally opened by special services, morning and evening, and by a recital in the afternoon, when its powers were fully tested by Dr Bunnett. The morning service was conducted by the rector, assisted by the Rev. T. W. Bates (curate), and the Rev. W. M. Selwyn, curate of St Giles'-in-the-Fields, London. The programme of music was as follows:—Opening Voluntary, extempore. Hymn 316, Sullivan. Venite—

* From the *Neue Berliner Musikzeitung*.

Bunnett. 34th Psalm—Bunnett. Te Deum—151 and 82, Turle. Benedictus—Turle. Anthem, "How lovely are Thy dwellings fair," Spohr. Hymn—497—MS. Hymns Ancient and Modern, Kyrie, Mendelssohn. Offertory Hymn 284, Redhead. Concluding Voluntary, "Hallelujah to the Father," Beethoven. An admirable sermon was preached by the Rev. Frederick Baggallay, the newly appointed vicar of St Peter Mancroft, from the words of the 4th ch. of the book of Revelations. At the afternoon recital Dr Bunnett played, and several anthems were rendered by the choir:—Occasional overture, Handel. Andante in F, Cramer. Cujus Animam (*Stabat Mater*), Rossini. Anthem, "Thine, O Lord," Kent. Organ Concerto in F, Handel. Air, "O rest in the Lord," Mendelssohn. Anthem, "O taste and see," Goss. Andantino in G, Bunnett. Grand Chœur, Guilman. Anthem, "What are these," Stainer. Andante in E, Mozart. Overture in F, Morandi. Offertory Hymn 263, St Alban's. In the evening the following was the programme of music:—Opening Voluntary—Offertoire in G, Batiste. Processional Hymn, 503, St Alban's Hymn Book. Anthem, "The Gloria," 12th Mass, Mozart. 147th Psalm, Bunnett. 150th Psalm, P. Humphries. Magnificat—128, Turle. Nunc Dimittis—MS. No. 2, Turle. Anthem, "O give thanks," Elvey. Hymn 439 in F, Rinkart. Offertory Hymn 286, Bunnett. Anthem, "Hallelujah," Handel. Concluding Voluntary, "Allegro" (*Hymn of Praise*), Mendelssohn.

BRIDLINGTON QUAY.—ORGAN RECITAL.—On Thursday afternoon, July 31st, a recital was given by Dr Spark, the talented organist of the Town Hall, Leeds, in Holy Trinity Church. A large congregation assembled to listen to the doctor's well arranged programme, which was as follows:—

Fantasia in F major (Otto Dienel); The Austrian Hymn, "God Preserve the Emperor" (Haydn); Sonata in F major, dedicated to Dr E. J. Hopkins, (W. Spark); Andante in F major, from the First Grand Symphony in C (Beethoven); Storm Piece for the Organ, first time, (Batiste); Aria, Agnus Dei, extemporaneously varied (Mozart); Selection from *The Creation* (Haydn).

Dr Spark played with all the power and expression for which he is famous, and would, no doubt, have been rewarded with hearty applause had not the sacred character of the building precluded such expressions of approval. A collection was made during the recital, realizing a goodly sum, which, after deducting expenses, will be devoted to some charitable purpose.

THE King of Roumania has nominated Mr W. Beatty Kingston a Commander of the Exalted Order of the Crown of Roumania. This is certainly a great compliment to English journalism, which is particularly identified with Mr Kingston in the Roumanian mind, as he has done so much to make Roumania and her literature known in this country.

ROYAL NORMAL COLLEGE FOR THE BLIND.—The annual prize festival of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, took place on July 19, at the Crystal Palace. The proceedings commenced with a concert in the Opera Theatre by about sixty pupils of the college, male and female, assisted by the Crystal Palace Band, which was conducted by Mr A. Manns. The principal feature of the instrumental portion of the programme was Schumann's concerto for the pianoforte and orchestra, in which Mr Alfred Hollins, a former student, who presided at the piano, exhibited a wonderful mastery of the instrument, and was loudly applauded. The easy and masterly manner in which Mr F. Farner and Mr F. Perks executed variations for two pianos on a theme by Beethoven also elicited applause, and in reference to one of the players, Mr Farner, Dr Campbell, the principal of the college, said he had recently won in competition at Glasgow one of the best appointments as organist in Scotland. The vocal pieces consisted of madrigals, part-songs, and solos, all of which were given without accompaniment, and with a precision quite as marked as that of the instrumentalists, testifying at once to the skill and patience of the teachers and the marked talents and aptness of the pupils. The company adjourned to the central transept. The Right Hon. A. J. Mundella, M.P., who presided, delivered an address, in the course of which he said he was told that at this moment there are 4,000 blind persons in the metropolis, more than two-thirds of whom are dependent on alms or pauperism. That meant an expenditure of £100,000 a year on the part of the public to maintain them in misery and degradation. Half that amount spent in training and educating them would turn them into useful citizens in the full enjoyment of life. The prizes were then distributed, and the proceedings closed with a vote of thanks to Mr Mundella, moved by Mr McGeorge, and seconded by Dr Campbell. The artistic performances in the concert-hall abundantly proved the claims of the blind in the domains of musical employment.—*Musical Standard*.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—At Kroll's Theater, Franz Nachbaur has recently appeared in *Fra Diavolo*, *Stradella*, and *Le Prophète*. At the same theatre, Mdle Magarethe von Weber, a novice, has made a successful debut, choosing for the occasion the part of Marie in *Der Waffenschmied*. Mathilde Mallinger, also, is announced, and will probably sing two—for her—new characters; Marie in *La Fille du Régiment*, and Carlo Broschi in *La Part du Diable*.

VIENNA.—During the time the Imperial Operahouse remained closed, the iron curtain was painted by Brioschi, and now represents a handsome gateway, with railings profusely gilt, and a garden beyond.—The Municipality have determined that Franz Schubert's remains shall be solemnly transported from the Währinger Cemetery, where they have hitherto rested, to the Central Cemetery, near the city. Various vocal associations will take part in the ceremony. A similar resolution will, probably, be adopted with regard to Beethoven's remains.—The Conservatory of Music was attended during the past scholastic year by 724 musical pupils, only 44 of whom were not Austrian subjects, and by 34 who are studying for the dramatic stage. The number of non-paying pupils is 104, and the professional staff consists of 50 members.

LEIPZIG.—*Aida* has been given at the New Theatre, with the following cast: Aida, Mdme Andriessen; Amneris, Mdme Moran-Olden; Radames, Herr Moran; Amonasro, Herr Schelper. It has proved exceedingly attractive. At the Old Theatre, Millocker's *Gasperone* is only moderately successful.

MILAN.—The side of the Teatro della Scala facing the Via San Giuseppe is at last being repaired, and not a day too soon, for it was in a ruinous, dilapidated, and dangerous condition.

SAN REMO.—Virginie Hausmann, who some time since carried off the first prize for singing at the Paris Conservatory, has been engaged to appear here in *Mignon* and *Les Dragons de Villars*. From this place she will proceed to Florence.

ROUEN.—As already announced, the ducentenary of Pierre Corneille's death will be duly celebrated here. In connection with this fact, the Prefect of the Seine-Inférieure and the Mayor of this town telegraphed as follows, in the name of the Committee, to Victor Hugo: "Rouen, the 24th July, 1884. Illustrious Master, —The Organizing Committee of the Pierre Corneille Bi-Centenary Festival beg you kindly to accept the honorary presidency at the solemnity, the date of which is fixed for the 11th and 12th October." As a matter of course, Victor Hugo immediately replied that he gladly acceded to the request of the Committee.

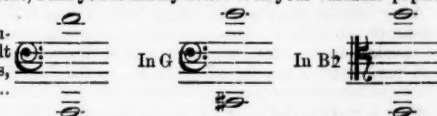
ANTWERP.—In addition to reviving Ambroise Thomas's *Françoise de Rimini*, and producing Anton Rubinstein's *Nero* at the Theatre Royal, Manager Coulon will, during the International Exhibition, bring out *Bianca Capello*, words by Jules Barbier, music by Hector Salomon.

NOVELTY IN TROMBONES.

(To the Editor of the "Musical World.")

SIR,—I enclose programme of recital, at which I am going to perform on one of Rudall, Carte & Co.'s new patent double slide trombones. As it is the first time a performance will be given on this instrument, I ask you to kindly notice it in your valuable paper.

The instrument is built in E2 bass, compass



the patent being that the length is only one-half the usual length of trombones, and which must prove a great acquisition to trombonists.

Trusting, Sir, you will favour me with an announcement, I have the honour to be, yours faithfully,

SAM MILLAR.

A musical composer of very promising talent has been found in the person of the German Consul in Boston, U.S.A., Mr Sebastian Schlesinger, brother of Mr Henry Schlesinger, of London. His songs have been sung with great success in America by such distinguished vocalists as Mdme Minnie Hauk and Mdme Sembrich.

BAYREUTH.—It is proposed to give, next year, from three to six performances of *Parsifal* and to revive *Tristan und Isolde*. In 1886, *Der Ring des Nibelungen* will again come to the fore, in recollection of the "Nibelungen days of 1876."

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 60.

(Continued from page 470.)

1812.

The first of a set of concerts of vocal and instrumental music given by the Marchioness of Hertford, took place at her mansion in Manchester Square on the 15th of March. The singers were Mdme Bertinotti and Signor Tramezzani. Salomon led the band. Amongst the vast assemblage of rank and fashion were the Prince of Wales and his Royal brothers. A grand concert of vocal music was given on the same evening by Miles Peter Andrews, Esq., M.P., at his elegant residence in the Green Park, to a host of fashionables. The glees were conducted by the elder Knyvett; and when it is considered that Knyvett is one of the very best singers in that line, and that his friend who gave the concert is a good judge of music and a manufacturer of gunpowder, it is no wonder that they went off in fine style. The band, by a curious coincidence, was led by Mr Andrews' old Italian friend, Signor *Sal Petre* (Sal Pietro), of the King's Theatre. The concert of ancient music and the vocal concert were given, as usual, at the Hanover Square Rooms.

The Drury Lane company, at the Lyceum Theatre, performed for the first time, on the 6th of May, a new opera by Horn, called *The Devil's Bridge*, in which the music and the singing of Braham and Mrs Dickons were much and deservedly applauded; and on the 15th of June following they performed at the same theatre for the last time, pledging themselves to appear at the new theatre in Drury Lane on the 10th of October.

The annual benefit of the Sons of the Clergy took place in St Paul's Cathedral on the 15th of May; his Royal Highness the Duke of York was president. The church, in compliment to his Royal Highness, was uncommonly full. At twelve o'clock, when the Lord Mayor, who came in state, and the Royal President had taken their seats, the performance commenced with Handel's overture in *Esther*; the four bars solo for the oboe in the second movement were played by me, and the passages in the *allegro* were executed by eight performers on the same instrument. "The Dettingen Te Deum" and a part of the "Jubilate" were afterwards given; they were succeeded by the fine anthem originally composed for the charity by Dr Boyce; a work combining science, ingenuity and effect. The following curious circumstance occurred to Mr Boyce, son of the doctor, more than twenty years after his father's death: Mr Boyce received a letter by post from an unknown person, requesting he would call on him immediately, having an important communication to make relative to his late father. The mention of his father induced him to repair to the address indicated, which was in an obscure and dirty court in the heart of St Giles'. When he arrived there he inquired of the people of the house for the person he came in quest of, and being told he lodged in the three pair of stairs back room, he ascended, and on entering the room, one of the most wretched imaginable, he was addressed by an old man, in tolerably good language, lying on a miserable bed in an apparent state of great exhaustion, as follows: "Sir, I have been a beggar nearly the whole of my life, and during your good father's time my station was in the street in which he lived; and so kind and liberal was he to me, that few days passed without my receiving marks of his charity. I now feel that I am on my death-bed, and, having been successful in my calling, I request you will accept the amount of my savings as a token of gratitude to your departed father." Mr Boyce, who was much struck with the declaration of the old man, told him to be of good cheer, as it was possible he might recover; but the old man added, with a faint smile, "If you will be kind enough to call here again in three days from this, you will receive a parcel directed for you, which will be the last trouble I shall give you." He did call, and found that the beggar had, as he had predicted, breathed his last; and on opening the parcel, to his great surprise he found it to contain the beggar's will in his favour, together with bank-notes to the amount of upwards of £2,000.

Vauxhall Gardens opened for the season on the 4th of June, with a grand gala in honour of His Majesty's birthday. During the concert Miss Feron sang the popular song, "The Romp, or the great Catalani," composed by me, in which she was as usual vehemently encored. Mdme Catalani is almost the only singer of eminence that I have not had the pleasure of being acquainted with, for which the following ridiculous circumstance may in some measure account: In composing the above-mentioned song, which contains an imitation of Catalani in one of her best songs, and was intended as a compliment to her great powers, the recitative which introduces the air ending with the words "Great Catalani," it became necessary, in order to make the music accord with the poetry, to repeat a part of the last word, by which it read thus: "Great Cat, Great Catalani." This,

I was informed, gave umbrage to the lady, who, having perhaps an aversion to the feline race, said that she liked the song very well with the exception of the great cat in it.

I lately dined and passed the evening at the house of a surgeon of eminence, who, although he had been a believer in the mission of Johanna Southcote, was nevertheless a good sort of man, and was very fond of music. This gentleman, by interlarding his conversation with technical terms, laid himself open to the sarcasms of his good-natured friends, who amused themselves frequently at his expense. During dinner, his wife having helped a lady to a hard potato, and being requested to give one that was more boiled, the doctor, addressing his spouse in a kind and affectionate manner, said, "My dear, when you help your friends to potatoes you should probe them—you should probe them with a fork, to ascertain if they are sufficiently intenerated!" Afterwards, on her carving a goose, and not being able to hit exactly one of the joints, he said to her, "Mrs P—, you should study anatomy, and then you would be competent to dissect the body of an untoward fowl, without splashing your friends with its gravy." In the evening a sort of bread-and-butter concert took place, which was performed by me on the German flute, a daughter of the doctor's on the pianoforte, and Miss B—h on the harp. The doctor, "delighted with the concord of sweet sounds," highly approved of the exertions of the musical trio, but more particularly with those of the *harpiste*, whom he eulogised emphatically, observing to his friends, "That he had heard several ladies play charmingly on that instrument, but that Miss B—h, whilst operating on it, had cut them all up completely."

The new Drury Lane Theatre Royal opened on the 10th of October with *The Devil's Bridge*. Braham and Mrs Dickons sang admirably in that opera. This superb theatre was so capacious that the receipts on that night exceeded £700.

(To be continued.)

BIRTHS AND DEATHS OF COMPOSERS.

(To the Editor of the "Musical World.")

SIR,—Can any of your readers kindly supply the dates of birth and death of the following writers:—Edward Fitzball, J. T. Craven, W. D. Diggs, author of the "Glasses sparkle on the board." The date of birth of George Alexander Hodson, composer of "Tell me Mary," &c.; he died in 1869. The dates of birth and death of W. Kirby, composer of "My Helen is the fairest flower"; of J. W. Lake, author of numberless songs about thirty years ago; of R. A. Moreland, "In my cottage"; of C. S. Whitmore, "Isle of beauty"; of Thomas Williams, publisher and composer of "Old England shall weather the storm," &c.; and of Mrs Cornwall Baron Wilson. No biography, musical or general, that I am acquainted with says anything about them.—Yours very truly,

B.

THE ROVER'S LOVE SONG.

The bark lies ready in the bay,
Waiting the gentle breeze,
To hie the rover far away
Across the Southern seas;
And ere another sun can shine,
The rip'ning grain to swell,
I seek this lovely isle of thine,
And sigh a sad farewell.
Out on the deep, the lonely deep,
Singing a long farewell.

Copyright.

When Luna lights each misty vale
Of yonder distant isle,
I'll speed me on with flowing sail,
And think of thee the while.
Loved is the sail that lends its part
To bear me o'er the sea,
But dearer to the rover's heart
The memory of thee.
Out on the deep, the rolling deep,
Thinking of home and thee.

H. VINCENT BARWELL.

At the Operahouse, Frankfort-on-the-Maine, the following works will be performed in the course of the coming season: Nessler's *Trompeter von Säkkingen*, Offenbach's *Contes d'Hoffmann*, Bizet's *Jolie Fille de Perth*, Marschner's *Templer und Jüdin*, Gluck's *Iphigenie in Aulis* and *Orpheus*, and Auber's *Diamants de la Couronne*. The list may possibly be increased by Massenet's *Hérodiade* and Wagner's *Tristan und Isolde*.

A BUNCH OF DATES.—Mozart began to compose at the age of 12; Weber and Carafa, at 14; Zingarelli and Galuppi, at 16; Generali, Pacini, Petrella, and Cagnoni, at 17; Rossini, at 18; Boieldieu, Handel, Méhul, Cherubini, Salieri, and Donizetti, at 20; Scarlatti, Paer, Meyerbeer, and Ponchielli, at 21; Paisiello, Spontini, and Pedrotti, at 22; Bellini, Jomelli, Cimarosa, and Wagner, at 23; Pergolesi, at 24; Grétry, Herold, Mercadante, and Massenet, at 25; Piccini, Adam, Ambroise Thomas, and Verdi, at 26; Flotow, at 27; Gluck and Halévy, at 28; Gossec and Auber, at 30; Mayr, at 31; Gounod, at 33; Lulli, at 39; David, at 41; Tritto, at 45; and Rameau, at 50.

THE COSTA BEQUEST.

Those who stood round the open grave of Sir Michael Costa barely three months ago, and heard the solemn and suggestive words, "We brought nothing into this world, and it is certain we can carry nothing out," may have called to mind another sentence, associated with Handel's beautiful music, and surely applicable to the great musician—"His body is buried in peace, but his name liveth evermore." The name of Costa would, in any case, be a familiar watchword for generations to come, wherever our art is cultivated and its history studied; but there are ways by which men anxious for lasting fame can retain it when the memory of what they achieve during life has faded and become indistinct. If they cannot carry out of the world the accumulated earnings of their honest industry, they can dispose of them in such a manner as to yield substantial benefit to others, and thus for all time cause their names to be uttered with respect and veneration. It may be said that a thrill of gratification passed through the hearts of musicians when the contents of Sir Michael Costa's will were made public. While he was yet alive unpleasant rumours filled the air with respect to monetary matters, owing chiefly to the action of a few well-intentioned but fussy and ill-judging persons. Into this matter it is, fortunately, needless to enter further. The death of the eminent conductor removed a painful sense of embarrassment, and the publication of his will was a practical contradiction of reports concerning his means which should never have been uttered. Since Handel's legacy to the Royal Society of Musicians, no bequest has been made in the interests of music in this country of equal significance with that of Sir Michael Costa. At the death of his nearest surviving relative, who very properly is to enjoy his brother's fortune during life, the whole of his property is to be realized and devoted to the formation of scholarships in the Royal Academy of Music. It has been termed "a loyal bequest," and so it is. The great musician has chosen the most practical and most graceful method of evincing his gratitude to the country in which he lived, and in which his labours met with such unstinted recognition and reward. Some surprise has been expressed that the Tenterden Street Institution alone should have been selected to receive the benefit of this laudable intent. Costa was highly in favour at Court, and it has been suggested that the Royal College of Music should have shared in his liberality. If, however, the friends of the College and the public generally glance at the facts they will see that by the course adopted no want of confidence in the South Kensington undertaking is expressed, much less any slight on the Royal family. The will is dated April 13, 1877, at which time the Royal College was not in existence, nor had any steps been taken before the public for its formation. The National Training School was a temporary affair, and no sane individual cares to bequeath money to an institution which at the time of his death may already be numbered among the things that have been. When the Royal College was at length inaugurated Costa was stretched on a bed of sickness, from which he never rose, and he cannot be blamed at such a time for not disturbing an arrangement calculated after all to yield a full meed of beneficent result. There can be no pretence for asserting that the Royal Academy is unable to render justice to the trust committed into its hands, and it only remains to speak briefly as to the nature of the trust, and the benefit likely to accrue therefrom.

The most important part of the bequest is that which relates to the formation of the Sir Michael Costa Scholarship of £120 per annum. It is to be bestowed upon "such young English-born male student of the said Academy as shall manifest the greatest ability for composition, especially as respects the faculty of inventing melody, for the purpose of pursuing his studies upon the continent of Europe, and particularly in Germany, such scholarship to be tenable for five years. . . . And such scholarship is to be held on condition that the scholar is not, during his tenure of the scholarship, to publish any composition, and if this condition be broken the scholarship is to be forfeited." We have italicised certain portions of the testator's words as they appear of special importance. That "the faculty of inventing melody" is to be a qualification for the scholarship is easy to appreciate if we remember that Costa was an Italian by birth; and no thoughtful musician is likely to quarrel with the condition in these days when, among a certain class, melody is contemned as a sign of weakness. Further, in mentioning Germany as the country to be preferred for the student's foreign study, we have proof that Sir Michael Costa recognized the drift of musical thought, and, to a reasonable extent, was prepared to follow its course. Most valuable is the clause forbidding the publication of compositions during the period of study. The world of music is oppressed by the number of crude and immature efforts now being put forward, and any attempt to stem the tide should be welcomed. To the student himself the advantage of being compelled to postpone public utterance until his period of probation has ended will be inestimable. The will next

provides for two more scholarships of the annual value of £40 each, to be tenable for five years, the holders being prohibited from accepting any engagements to perform in public. Here again the testator has shown wisdom and forethought. The residue of the estate is to be allowed to accumulate for the formation of similar £40 scholarships, to be held on like conditions. Trustees are appointed to carry out the provisions of the will, and in the event of the dissolution of the Royal Academy they are to apply the funds "in providing such scholarships of the like nature in all respects to those before mentioned in such of the then existing musical educational institutions in England as they may judge the best." We fail to note what is to be done in the emergency of the holders of the scholarships failing to give satisfaction during their tenure, but, in the absence of any special provision on this point, the trustees and the authorities of the Academy will doubtless agree as to the proper course to be pursued. On the whole, the matter is one on which English musicians generally may congratulate themselves; and, though a keen sense of regret must be felt at the loss of one who dedicated his commanding ability to the interests of art in this country, there is satisfaction in the thought that he will be added to the roll of those worthies who, being dead, yet speak.—*Musical Times*.

Draughts and Strays.

COMMUNICATED BY L. L. L.

SENESINO, WATERFALLS, SERPENTS, &c.

(From "The World," Feb. 8, 1753.)

The improvement of nature which I had in view, alluded to those excellent exhibitions of the animal or inanimate parts of the Creation, which are furnished by the worthy philosophers, Rich and Garrick, the latter of whom has refined on his competitor, and, having perceived that art was become so perfect that it was necessary to mimic it by nature, he has happily introduced a cascade of real water.

I know there are persons of a systematic turn who affirm that the audience are not delighted with this beautiful waterfall from the reality of the element, but merely because they are pleased with the novelty of anything that is out of its proper place. Thus they tell you that the town is charmed with a genuine cascade upon the stage, and were in raptures last year with one of tin, at Vauxhall. But this is certainly prejudice; the world, Mr Fitz Adam, though never sated with show, is sick of fiction. I foresee the time approaching when delusion will not be suffered in any part of the drama: the inimitable serpent in *Orpheus and Eurydice*, and the amorous Ostrich in the *Sorcerer*, shall be replaced by real monsters from Africa.

I myself remember how, much about that era (Cibber's production of *Cæsar in Egypt*, with real geese), the great Senesino, representing Alexander at the siege of Oxydrace, so far forgot himself in the heat of conquest as to stick his sword into one of the pasteboard stones of the wall of the town, and bore it in triumph before him as he entered the breach; a puerility so renowned a General could never have committed, if the ramparts had been built, as in this enlightened age they would be, of actual brick and stone. Will you forgive an elderly man, Mr Fitz-Adam, if he cannot help recollecting another passage that happened in his youth, and to the same excellent performer? He was stepping into Armida's enchanted bark, but treading short, as he was more attentive to the accompaniment of the orchestra than to the breadth of the shore, he fell prostrate, and lay for some time in great pain, with the edge of a wave running into his side. In the present state of things the worst that could have happened to him would have been drowning, a fate far more becoming Rinaldo, especially in the sight of a British audience.

FASHION AT THE OPERA.

(From "The World," April 4, 1754.)

Again as to our love of music; ask any woman of fashion if the opera sounds as well on a Tuesday as a Saturday, and she will stare at your question, and answer coolly, "No, she does not think it does." And why, pray? For this short reason, that *Saturday is the crowded night*.

A very tender tale has been reported from Paris. Mdle Nevada, the rising American prima donna, sang parts of Gounod's *Redemption* to the master in his own house, and so effectually met his ideas of religious fervour that he embraced the young cantatrice, introduced her to his family, and wept tears of joy over "cette chère enfant." I am afraid Charles Gounod is very impressionable, for * * * * But to genius all may be forgiven.—*Freund's Weekly*.

WAGNER'S *PARSIFAL*.

(Correspondence of the "Times.")

It has been a favourite prophecy of Wagner's detractors that with the Master's death the popularity of his works would rapidly dwindle, and that more especially the festival performances at his theatre in Bayreuth would lose their attraction as soon as the prestige of his personality had ceased to give them sustenance. The Wagner Theatre, it has frequently been predicted, would remain as a warning example of vanity and exaggerated self-assertion—a worthy pendant to the county asylum which crowns a neighbouring hill. Unfortunately for the prophets of evil, the wish has, in their as in many cases, been father to the thought. The death of Wagner, so far from diminishing his fame, has had a stimulating effect on it; it is spreading in wider and wider circles—*crescit eundo*—and as the personality of the man with the animosities and fierce disputes surrounding it is removed to the milder shades of history, the beauty of his work stands forth in purer and bolder outlines. As to this a visitor to this year's festival performances of *Parsifal* cannot entertain a moment's doubt. This continued success has been a surprise to Wagner's warmest admirers. At the first performance of the work two years ago, when the Master was present, I remember noticing many an empty stall; last night the vast theatre was crowded to the last seat, although the performance, it must be remembered, was the seventh out of ten, and, therefore, removed alike from the first and the last, which naturally would attract the greatest number of spectators. Even at this stage the large expenses of the undertaking are said to be more than covered, a considerable item of the receipts being the sum of £1,000 laid out by an anonymous admirer for the purchase of as many tickets to be distributed among the students of German Universities and Conservatoires. Next year *Parsifal* is to be given six times, to be followed by three model performances of *Tristan und Isolde*, Wagner's masterpiece. The bearing of these facts on the progress of art is not confined to one country or one style of music. Even those most averse to Wagner's work must admit its serious purpose and high aspiration. It makes no concession to popular taste, and is entirely removed from the atmosphere of ordinary stage shows. It was for this reason that Wagner built his theatre in a little German town, far from the highway of nations, and entirely without attraction to the ordinary tourist. Pure artistic enjoyment he believed to be incompatible with the surroundings of everyday life; hence his ideas of establishing a kind of refuge for art in its purest type, where the masterpieces of all schools might in the course of years find an absolutely perfect rendering. For his theatre was by no means intended for his own works exclusively. This idea, if ever it should be carried out, would not fail to establish a standard of dramatic excellence, invaluable alike to the artists and the amateurs of all nations. Even as it is, the Bayreuth performances may in many respects be held up as a model. Here the best singers and players of Germany are assembled, the scenery and stage arrangements are absolutely perfect, and, more than all, the most serious artistic spirit pervades the whole enterprise.

The crowd of visitors which throngs the theatre at night and in the morning wends its way to the garden of "Wahfried," where, under a plain granite slab without any inscription the Master lies buried, presents a curiously cosmopolitan aspect. Russian princesses and German *Durchlauchs* abound; Italy and France have sent their contingents; Brazil is represented; but the number of English and Americans who have braved the perils of German cooking and German drainage in this picturesque but malodorous place is positively astonishing. At the *table d'hôtes* of the principal hotels scarcely anything but English is spoken, and among the audience at each performance many faces familiar in London concert-rooms and theatres may be discovered, confirming the opinion frequently expressed in the *Times* that in England Wagner's music has more intelligent admirers than in any country besides his own. Among the distinguished artists here assembled I may name Mme Valleria and Miss Mary Davies, Mr Winch and Mr Hay (the well-known American singers), Herr Hans Richter, and Mr F. Rummel (the pianist). Mr Barnby is present at every performance. He is here for a very important purpose. The stage performance of *Parsifal* outside Bayreuth being prohibited, he has determined to give the work at the Albert Hall next season in the shape of an oratorio, and the services of the principal singers here engaged have already been secured for the purpose. The enterprise is one of more than ordinary difficulty, and under other circumstances would be open to serious objections on æsthetic grounds. As it is, the choice for England lies between *Parsifal* severed from its dramatic surroundings and no *Parsifal* at all. One thing is certain, that Mr Barnby's choir will do ample justice to the large choral developments which form so important a feature of Wagner's sacred drama. I may

finally name the Earl of Dysart and Lady Folkestone among the numerous English amateurs here assembled.

The place in one of the boxes at the back of the stalls from which Wagner used to watch the performances, is at present occupied by Franz Liszt, his truest friend and supporter, and the last survivor of a race of giants. It will interest the numerous admirers of that remarkable man that he bears the burden of his 73 years with remarkable ease, and that his health has never been better. His conversation is as genial and spirited as ever, and the few who have been privileged to hear him touch the piano know that his right hand and his left hand have lost none of their cunning. The composer's widow lives in absolute seclusion, seeing none but her children, but taking, nevertheless, the liveliest interest in the artistic success of the performances, which she witnesses from a recess in the wings specially constructed for her.

The poem and the music of *Parsifal* have been minutely analyzed in *The Times* on the occasion of the first performance of the work two years ago. The opinion then expressed has been fully confirmed by a second hearing. The last work of Wagner is of its kind unique. Its religious ardour, its profound mysticism, are unequalled in the history of dramatic music. The great finales of the first and third acts are marvels of polyphonic structure, and the song of the flower maidens in Klingsor's enchanted garden is one of the loveliest melodies that ever came from its composer's inexhaustible store. In spite of all this it cannot be denied that compared with the triad of Wagner's greatest works, *Tristan*, *Die Walküre*, and *Die Meistersinger*, the present work shows a certain falling off as regards spontaneity of invention and that firm grasp of the dramatic situation which in *Tristan*, for example, holds the audience spell-bound without any aid of scenic effect. *Parsifal*, it may be alleged, is a symbol rather than a tale of passion; the love element is entirely absent, and the characters are enveloped in a cloud of mystery impermeable to human interest. In tinging that cloud with the most gorgeous colours of religious fervour, Wagner has succeeded beyond expectation; only where the language of pure passion is required—in the dialogue, that is—his inspiration sometimes seems to flag and a convenient reminiscence takes the place of spontaneous effort. Taken all in all, *Parsifal* may be called the worthy climax of such a career; it was, perhaps, well for the master's fame that after its completion he died. The performance of the work remains unaltered in its essential features, the *ensemble* under the alternate leadership of Herren Levi and Fischer being, if possible, still more excellent than before. As on previous occasions, each of the principal parts has two representatives. Thus the audience one night admire the inimitable grace and rare beauty of voice of Fraulein Maltzen as Kundry, while on the next they are impressed by the dramatic fire of Frau Materna. In the same manner Herren Winkelmann and Gudehus divide the representation of Parsifal, Herren Fuchs and Plank that of Klingsor the sorcerer. Herr Scaria as Gurnemanz, and Herr Reichmann as Amfortas, one of the most difficult parts in the opera, also give full satisfaction. All these artists are well known in London. Of the gorgeousness of the scenery, and the perfection with which such difficult feats as the change from a forest to the castle of the Holy Grail are accomplished before the eyes of the audience, it would be impossible to convey an idea in words. The performance is throughout listened to in absolute silence, and even after the religious ceremony which concludes the first act any attempt at applause is quickly suppressed. Only at the end of the work the floodgates of enthusiasm are opened, and I regret to say that on one occasion at least the curtain was once more raised, or rather drawn aside, on the final tableau. Such a gross breach of artistic etiquette would have been impossible in Wagner's lifetime.

Bayreuth, Aug. 3.

—o—

ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED)

An application was made on Thursday, before Mr Justice Pearson, for the appointment of a receiver and manager of the property of this company, at the suit of the mortgagee, Mr Montague, on the ground that the well-being of the property was placed in jeopardy through the action of hostile creditors.

On behalf of the company Counsel intimated that, owing mainly to the failure of the company's tenant in Her Majesty's Theatre, and the heavy cost of the requirements made by the Board of Works, this company was temporarily in want of funds; but there was every hope that its position would be speedily restored. At the same time, he thought that, in the interest of all concerned, a receiver should be appointed.

A gentleman named Mr R. Mackay (or McKie), was then proposed as the receiver, with consent of the parties, and his Lordship made the order at once.

WAIFS.

The season at Drury Lane will commence in September with a revival of *The World*, which will be followed by a new romantic drama from the joint pens of Augustus Harris and Henry Pettitt.

Usiglio is stopping at San Pellegrino.

Mr J. P. Goldberg has gone to Llandudno for the vacation.

Wagner's *Rienzi* is in preparation at the Teatro Dal Verme, Milan.

Pucani's *Willi* will be revived this winter at Milan, Naples, and Turin.

The Teatro Payret, Havannah, has been transformed into a cigar manufactory.

The winter season at the Teatro Regio, Turin, will be inaugurated with *Lohengrin*.

A new monthly musical paper, *La Musica*, will shortly be published at Trieste.

The first opera next winter at the Teatro Comunale, Trieste, will be *L'Etoile du Nord*.

The report that the Spanish tenor, Gayarre, was about to visit America is contradicted.

Gialdini, conductor at the Paris Italiens, is taking a holiday at Pescia, his native place.

Dr Ferdinand Ludwig has gone to pass the holidays at his villa at Königstein, near Wiesbaden.

The concerts given at Aix-les-Bains by M. Colonne and his Orchestra are very successful.

The tenor, De Negri, is engaged to sing in *Simon Boccanegra* and *La Forza del Destino* at Brescia.

According to an inhabitant of Boston, U.S., the Old Testament contains 175 references to music.

The foundation-stone of a new theatre, to be erected at the cost of £24,000, was recently laid in Athens.

Arno Kleffel is engaged as joint-conductor for opera with Mühlendorfer at the Stadttheater, Cologne.

Friedrich Lux, now conductor at Mayence, has been created honorary citizen of his native town, Ruhla.

Dudley Buck, the American composer, has declined the degree of "Mus. Doc." offered him by Yale College.

Mr C. Oberthür has left London for a tour on the Continent, and to fulfil his engagements at Berlin and Vienna.

Herr Sigismund Lehmeier has gone to Mayence, from whence he will make a tour through the Rhine provinces.

A twelve-year-old boy, named Galeotti, pupil of Marmontel's, is making a sensation as pianist at the Paris Conservatory.

The novelties next season at the Imperial Theatre, St Petersburg, will include Léo Delibes' *Lakmé* and Massenet's *Manon*.

The first two operas performed this coming season at the Teatro San Carlo, Naples, will be *La Forza del Destino* and *Hamlet*.

The tenor, Barbacini, is engaged for the Teatro Apollo, Rome, where he will make his first appearance in Arrigo Boito's *Mefistofele*.

The zarzuela, *El Reloj de la Lucerna*, recently produced with success in Madrid, has been favourably received also at Carthagen.

Leroux, bandmaster of the 78th French regiment of the line, has gone to Japan for the purpose of organizing the Japanese military bands.

Professor Klindworth has presented the Berlin Philharmonic Band with a pair of trumpets instead of the cornets-à-pistons hitherto employed.

The baritone, Vittorio Carpi, got up a concert at Acqui for the benefit of the poor Italians driven out of Toulon and Marseilles by the cholera.

Heinrich Laube, the popular dramatic author and manager of the Imperial Burg-Theater, Vienna, died in that city a short time since at the age of eighty.

Besides the tenor Stagno, the cast of *Lohengrin* at the Teatro Apollo, Rome, will include Gini as Elsa, Stembach as Ortrud, and Cottone as Telramund.

A subscription, under the patronage of the Municipality, has been opened at Lorient for the purpose of erecting a statue to the late Victor Massé, who was born there.

A memorial stone will shortly be affixed by the Municipality to the front of the house in which Señor Arrietta, the Spanish composer, was born at Puente la Reina.

A nephew of Bellini's, who followed the trade of a shoemaker, lately committed suicide by throwing himself from a window on the third floor of the S. Rocco Hospital, Nice. (See last number of the *Musical World*.—Dr Bridge.)

Franz Betz, of the Royal Operahouse, Berlin, was requested to sing the part of Wotan in the "Model Wagner Performances" to be given this month at the Theatre Royal, Munich, but respectfully declined.

The piece of silver plate designed by Flaxman, and presented to John Philip Kemble on his retirement from the stage, has been purchased by Mr Toole, and presented by him to his old friend and comrade, Mr Irving. It is a vase bearing an inscription to the effect that it was presented to Mr Kemble through the hands of Lord Holland, as president of "a numerous assembly of his admirers" on the 27th of June, 1817.

LORD LYTTON'S *BRUTUS*.—The late Lord Lytton's posthumous classical play, entitled *Brutus*, will, we (the *Daily News*) understand, be performed at the Princess's after *Hamlet*, the next of Mr Wilson Barrett's productions at that theatre. Mr Barrett, on a recent visit to Knebworth, was present at a reading both of the play referred to and of a romantic drama, founded upon *The Captives* of Plautus, also found among Lord Lytton's papers, but never yet acted.

SI NON E VERO &c.—Some English and American managers happening to be together last week in a London restaurant, naturally fell to talking about the extravagant demands of actors, actresses, and opera singers. "Mr Abbey was the first man to raise the prices and engage artists at such enormous salaries," remarked Mr Gye, looking at the ex-impresario of the Metropolitan Opera House. "Yes, and he actually paid them," said Colonel Mapleson.—*Freund's Weekly*.

AN IRISH BALLAD.

He is gone to the wars and has left me alone,
The poor Irish soldier, unfriended, unknown,
My husband, my Patrick!
The bird of my bosom—though now he has flown!
How I mourn'd for the boy! Yet I murmur'd the more,
For we once were so happy in darlin' Lismore,
Poor Ellen and Patrick!
Perhaps he now thinks of his Ellen no more.
A cabin we had, and the cow was hard by,
And a slip of a garden that gladden'd the eye,
And there was our Patrick—
Ne'er idle whilst light ever liv'd in the sky.
We married too young, and it's likely too poor,
Yet no two were so happy in happy Lismore
As Ellen and Patrick,
Till they tempted and took him away from our door.
He said he would bring me, ere autumn should fall,
A linnet or lark that would come at my call;
Alas, the poor Patrick!
He has left me a bird that is sweeter than all!
'Twas born in a hovel, 'twas nourish'd in pain,
But it came in my grief like a light on the brain—
The child of poor Patrick.
And 't has taught me to hope for its father again;
And now we two wander from door unto door,
And sometimes we steal back to happy Lismore,
And ask for poor Patrick,
And dream of the days when the wars will be o'er.

Copyright.

W. G.

Advertisements.

MEMORY, Romance (in E flat) for the Pianoforte, composed by BROWNLOW BAKER, price 3s. London: DUNCAN DAVISON & Co., 244, Regent Street; where may be obtained "BOURREE" (in E flat), for the Pianoforte, composed by BROWNLOW BAKER, price 4s.

"ANGELS' FOOD."

SCHIRA'S beautiful Song, "ANGELS' FOOD," is Now Ready, in Two Keys (in D and F), price 4s. Published by DUNCAN DAVISON & Co., 244, Regent Street, London, W.—An Harmonium Part to "Angels' Food" (ad lib.) is also published, price 1s.

ITALIAN MARCH FOR THE PIANOFORTE.

L'ECO DELLE MONTAGNE. Canto Popolare Italiano in guisa di Marcia. Composita da G. GARIBOLDI. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MARCH OF WILLIAM THE CONQUEROR, for the Pianoforte, by BROWNLOW BAKER. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE VOICE AND SINGING.

BY
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World*.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Mdme Alwina Valeria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his Residence, 88, Wimpole Street.

THE STOLBERG LOZENGE.

FOR INVIGORATING AND ENRICHING THE VOICE, AND REMOVING AFFECTIONS OF THE THROAT.

"Of famed Stolberg's lozenge we've all of us heard."—*Funch*, October 21st, 1885.

DR STOLBERG'S VOICE LOZENGE.

Actors, Singers, Clergymen, and all who are desirous of Improving and Invigorating their Voice for Singing or Public Speaking, should use this Lozenge. One trial will be sufficient to account for the great reputation it has sustained for so many years. Testimonials from Patti, Gris, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

TWILIGHT FANCIES.

SONG.

Words by Mrs M. A. BAINES.

Music by

W. C. LEVEY.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Twilight Fancies" is a graceful and melodious song, written by Mr W. C. Levey. The change to slow waltz time is very effective, and the song should be a favourite with young ladies with soprano voices. It must be noted that the poetry is by Mrs M. A. Baines, who is well known as a writer of words for music, and these may be pronounced a favourable specimen of her powers."

LA VIVANDIÈRE. An original Operetta, for Two Vocalists (Mezzo-Soprano and Tenor). Written and adapted by WELLINGTON GUERNSEY, the Music composed by AUGUST PILATI. Price, net, 7s. 6d. The Libretto, 6d. This charming Operetta was performed 50 nights at the Theatre Royal, Covent Garden, and is suitable for performance in any Theatre, Concert or Drawing Room, the music being effective, brilliant, easy, and melodious. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW SONGS BY L. BADIA.

PASTORAL, in F and G ("SING, SING, BIRD IN THE WOOD") ... 4s.
LEAVES OF AUTUMN. Poetry by L. N. FERRI ... 4s.
FAIR WAS MY LADY ("COM' ERA BELLA") ... 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"FLOWERS OF MEMORY."

MR HERBERT REEVES' New Song, Poetry by J. WESTON, sung with great success by Mr HERBERT REEVES in the Opera of *Guy Mannering*. Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pretty and unaffected little song, which does credit to the composer's taste and feeling. Compass, E to F."—*The Queen*.

CHAPPELL'S VOCAL LIBRARY

OF
PART-SONGS, &c.

	Composed or Arranged by	Price
1. Dulce domum. S.A.T.B. ...	Sir G. A. Macfarren	1d.
2. Down among the dead men. S.A.T.B. ...	"	1d.
3. The girl I've left behind me. S.A.T.B. ...	"	1d.
4. British Grenadiers. S.A.T.B. ...	"	2d.
5. Long live England's future Queen. S.A.T.B. ...	Dr. Rimbauld	2d.
6. My task is ended (Song and Chorus). A.T.B.B. ...	Balfé	4d.
7. Thus spake one summer's day. S.A.T.B. ...	Abt	2d.
8. Soldiers' Chorus. T.T.B.B. ...	Gounod	4d.
9. The Kermesse (Scene from <i>Faust</i>) ...	"	6d.
10. Up, quit thy tower. S.A.T.B. ...	Brinley Richards	4d.
11. Maidens, never go a-wooing. S.S.T.T.B. ...	Sir G. A. Macfarren	2d.
12. Fagot-binders' Chorus ...	Gounod	4d.
13. Sylvan Hours (for six female voices) ...	Joseph Robinson	6d.
14. The Gipsy Chorus ...	Balfé	4d.
15. Ave Maria ...	Arcadelt	1d.
16. Hark! the herald angels sing. S.A.T.B. ...	Mendelssohn	1d.
17. England yet (Solo and Chorus). S.A.T.B. ...	Sir J. Benedict	2d.
18. The Shepherd's Sabbath Day. S.A.T.B. ...	J. L. Hutton	2d.
19. Thoughts of Childhood. S.A.T.B. ...	Henry Smart	2d.
20. Spring's Return. S.A.T.B. ...	"	2d.
21. An old Church Song. S.A.T.B. ...	"	2d.
22. Sabbath Bells. S.A.T.B. ...	"	2d.
23. Serenade. S.A.T.B. ...	"	2d.
24. Cold Autumn wind. S.A.T.B. ...	"	2d.
25. Orpheus with his lute. S.S.S. ...	Bennett Gilbert	2d.
26. Lullaby. S.A.A. ...	"	1d.
27. This is my own, my native land. S.A.T.B. ...	Sir G. A. Macfarren	1d.
28. March of the Men of Harlech. S.A.T.B. ...	Dr Rimbauld	2d.
29. God save the Queen. S.A.T.B. ...	"	1d.
30. Rule, Britannia. S.A.T.B. ...	"	1d.
31. The Retreat. T.T.B.B. ...	L. de Rille	2d.
32. Lo! morn is breaking. S.S.S. ...	Cherubini	2d.
33. We are spirits. S.S.S. ...	Sir G. A. Macfarren	4d.
34. Market Chorus (<i>Manuello</i>). S.A.T.B. ...	Auber	1d.
35. The Prayer (<i>Manuello</i>). S.A.T.B. ...	"	1d.
36. The Water Sprites. S.A.T.B. ...	Kücken	2d.
37. Eve's glittering star. S.A.T.B. ...	"	2d.
38. When first the primrose. S.A.T.B. ...	"	2d.
39. O dewdrop bright. S.A.T.B. ...	"	1d.
40. Sanctus from the <i>Messe Solennelle</i> . S.A.T.B. ...	Rossini	4d.
41. Nine Kyries, Ancient and Modern ...	Gill	2d.
42. Sun of my soul. S.A.T.B. ...	Brinley Richards	2d.
43. 'Twas fancy and the ocean's spray. S.A.T.B. ...	G. A. Osborne	2d.
44. A Prayer for those at Sea. S.A.T.B. ...	"	2d.
45. O Thou, Whose power (Prayer from <i>Mosé in Egitto</i>) ...	Rossini	2d.
46. The Guard on the Rhine. S.A.T.B. ...	Sir G. A. Macfarren	1d.
47. The German Fatherland. S.A.T.B. ...	"	1d.
48. The Lord is my Shepherd (Quartet). S.A.T.B. ...	G. A. Osborne	2d.
49. Te Deum in F ...	Jackson	2d.
50. Te Deum in F ...	Nares	2d.
51. Charity (La Carità). S.S.S. ...	Rossini	4d.
52. Cordella. A.T.T.B. ...	G. A. Osborne	4d.
53. I know. S.A.T.B. ...	Walter Hay	2d.
54. Chorus of Handmaidens (from <i>Fridolin</i>) ...	A. Randegger	4d.
55. The Offertory Sentences ...	Edmund Rogers	4d.
56. The Red-Cross Knight ...	Dr Callcott	2d.
57. The Chough and Crow ...	Sir H. R. Bishop	3d.
58. The "Carnovale" ...	Rossini	4d.
59. Softly falls the moonlight ...	Edmund Rogers	4d.
60. Air by Himmel ...	Henry Leslie	2d.
61. Offertory Sentences ...	E. Sauerbrey	4d.
62. The Resurrection ...	O. Villiers Stanford	6d.
63. Our Boys. New Patriotic Song ...	H. J. Byron and W. M. Lutz	4d.
64. The Men of Wales ...	Brinley Richards	2d.
65. Dame Durden ...	"	1d.
66. A little farm well tilled ...	"	1d.
67. There was a simple maiden ...	Sir G. A. Macfarren	1d.
68. Fair Hebe ...	"	1d.
69. Once I loved a maiden fair ...	"	1d.
70. The jovial Man of Kent ...	"	1d.
71. The Oak and the Ash ...	"	1d.
72. Heart of Oak ...	"	1d.
73. Come to the sunset tree ...	W. A. Phillpott	4d.
74. May. S.A.T.B. ...	W. F. Banks	2d.
75. Pure, lovely innocence (<i>Il Re di Lahore</i>). Chorus for female voices ...	J. Massenet	4d.
76. A Love Idyl. S.A.T.B. ...	E. R. Terry	2d.
77. Hail to the woods. A.T.T.B. ...	J. Yarwood	2d.
78. Near the town of Taunton Dean ...	Thomas J. Dudeney	2d.
79. Our merry boys at sea ...	J. Yarwood	2d.
80. Christ is risen (Easter Anthem). S.A.T.B. ...	A. Berlioz	3d.
81. When the sun sets o'er the mountains (<i>Il Demonio</i>) ...	A. Rubinstein	3d.
82. Hymn of Nature ...	Beethoven	3d.
83. Michaelmas Day (Humorous Part-Songs, No. 1) ...	W. Maynard	4d.
84. Sporting Notes (Humorous Part-Songs, No. 2) ...	"	4d.
85. Austrian National Hymn ...	Haydn	4d.
86. A May Carol. S.S.C. ...	Joseph Robinson	4d.
87. The bright-hair'd Morn. A.T.T.B. ...	Theodor L. Clemens	3d.
88. Oh, Rest (<i>Valeda</i>) ...	C. H. Leneveu	6d.
89. Love reigneth over all. T.T.B.B. ...	C. G. Elsässer	6d.
90. Joy Waltz. T.T.B.B. ...	"	6d.
91. The Star of Bethlehem (Christmas Carol) ...	Theodor L. Clemens	2d.
92. Busy, Curious, Thirsty Fly. T.A.T.B. ...	"	3d.

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.
City Branch—14 & 15, POULTRY, E.C.

POPULAR MUSIC

OF

TITO MATTEI.

PIANOFORTE SOLO.

								S.	D.
Il tramonto del sole.	Pensiero ...	...	...	...	...	...	...	4	0
Impromptu-Caprice	...	...	...	...	...	...	...	5	0
La harpe.	Mélodie ...	...	...	...	...	...	...	4	0
La lyre (10 ^{me} Nocturne)	...	...	...	...	...	...	...	4	0
Le moulin.	Morceau de concert ...	...	...	...	...	...	...	5	0
Le nid et la rose.	Mélodie ...	...	...	...	...	...	...	4	0
Mergellina.	Barcarolle ...	...	...	...	...	...	...	4	0
Non è ver.	Transcription variée ...	...	...	...	...	...	...	4	0
Pas de charge.	Morceau de salon ...	...	...	...	...	...	...	4	0
Psyche.	Gavotta ...	...	...	...	...	...	...	4	0
Souvenir d'Italie.	Nocturne ...	...	...	...	...	...	...	4	0
Une perle.	Morceau de salon ...	...	...	...	...	...	...	4	0

PIANOFORTE DUET.

Orphée aux enfers.	Divertissement ...	...	...	...	...	...	...	6	0
Pas de charge.	Morceau de salon ...	...	...	...	...	...	...	5	0

VOCAL.

Il farfallone (The fop).	Canzone buffa (English and Italian)	...	...	...	...	...	...	4	0
La pesca.	Canzone ...	...	...	...	...	...	...	4	0
Lo scapato.	Brindisi ...	...	...	...	...	...	...	4	0
Mergellina.	Barcarola ...	...	...	...	...	...	...	4	0
Non è ver.	Romanza ...	...	...	...	...	...	...	4	0
Never more (Version with English and French words)	...	...	...	...	...	...	...	4	0
Non torno.	Romanza ...	...	...	...	...	...	...	4	0
Thou wilt return no more (English version)	...	...	...	...	...	...	...	4	0

LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.

Printed by HENDERSON, RAIT, & SPALDING, at 3 and 5, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, Saturday, August 9, 1884.